+ SEX PISTOLS | THE POLICE | AMERICA | THE RASCALS | WOODSTOCK

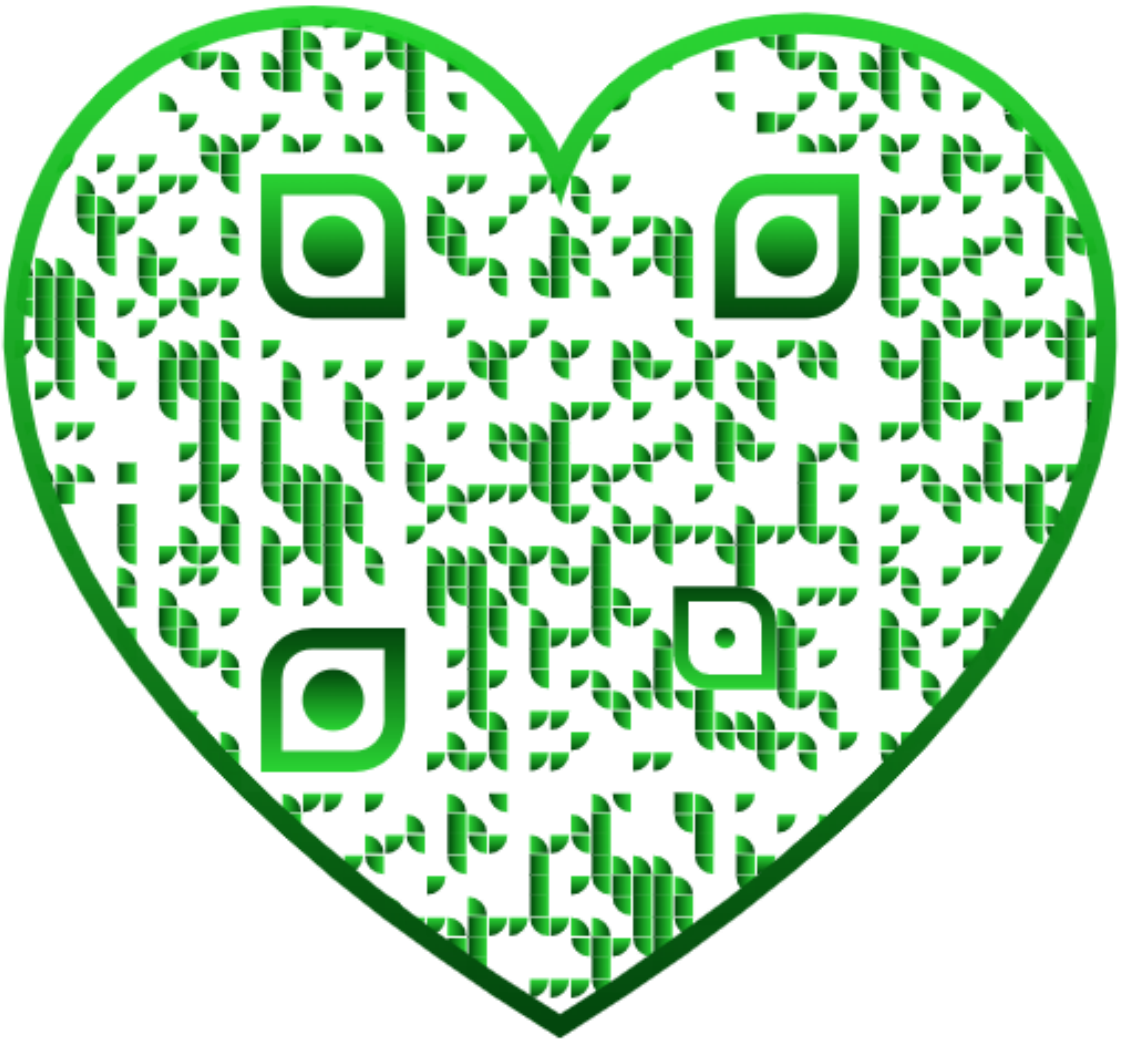
GOLDMINE

THE MUSIC COLLECTOR'S MAG

GOLDMINEMAG.COM AUGUST/SEPTEMBER 2022

DEF LEPPARD

Singer Joe Elliott excited about refreshing elements of new LP



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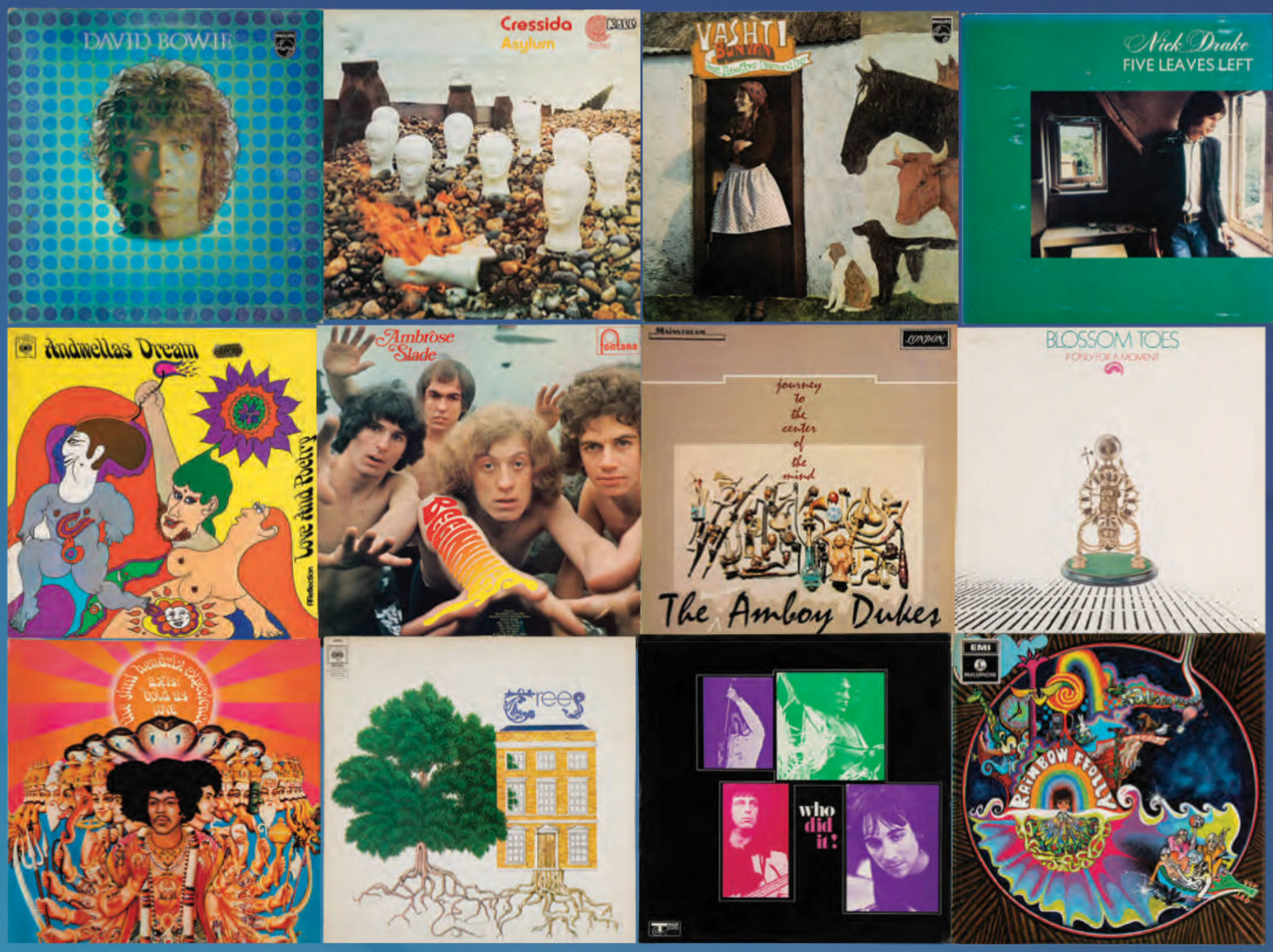

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WOODSTOCK
53 YEARS
LATER

HENRY DILTZ/ COURTESY OF ARCHIVIST GARY STROBL

"It was very much like a summer camp. My job was just to look at everything and photograph what looked interesting."

— Photographer Henry Diltz

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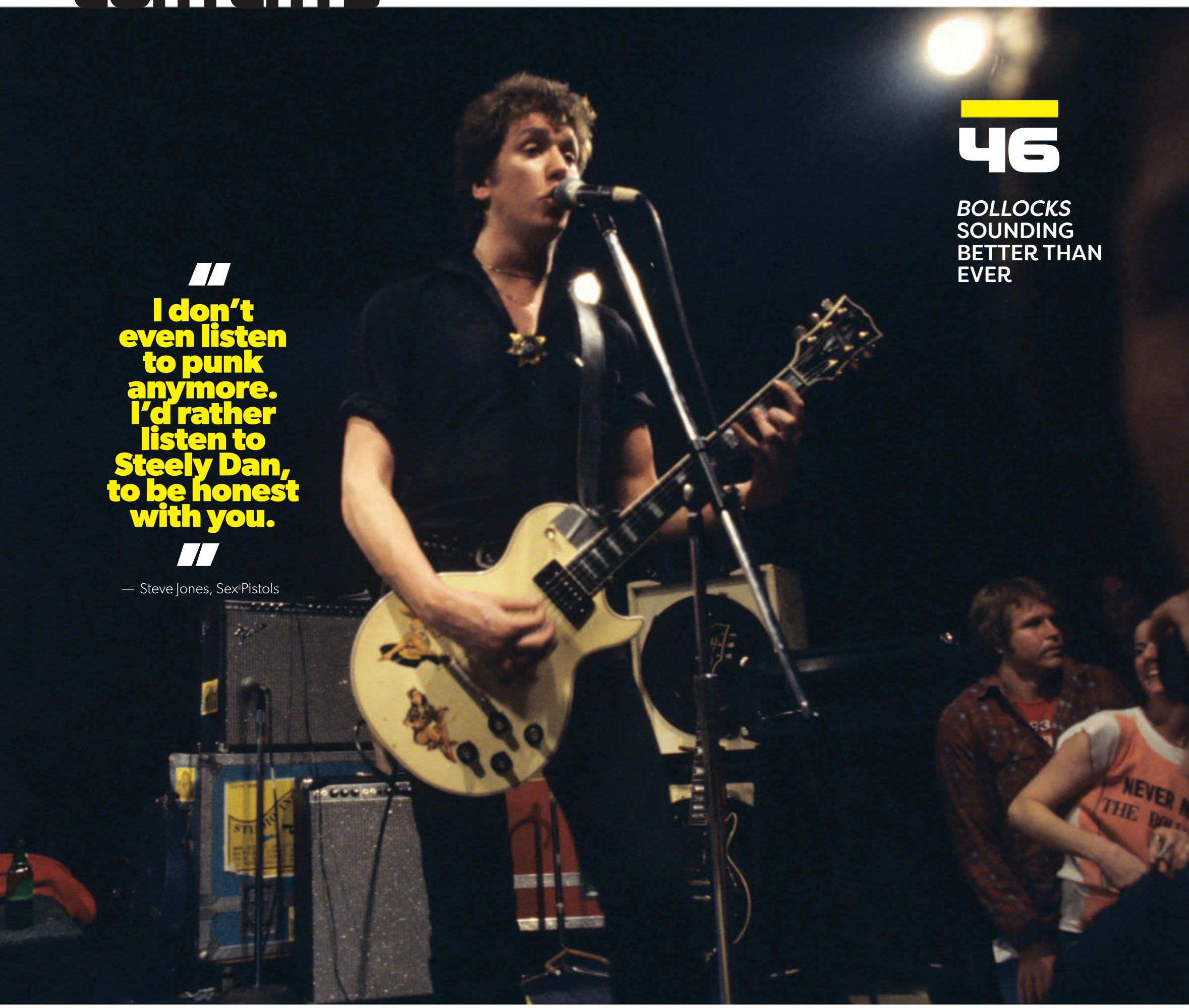

> **I don't even listen to punk anymore. I'd rather listen to Steely Dan, to be honest with you.**
>
> — Steve Jones, Sex Pistols

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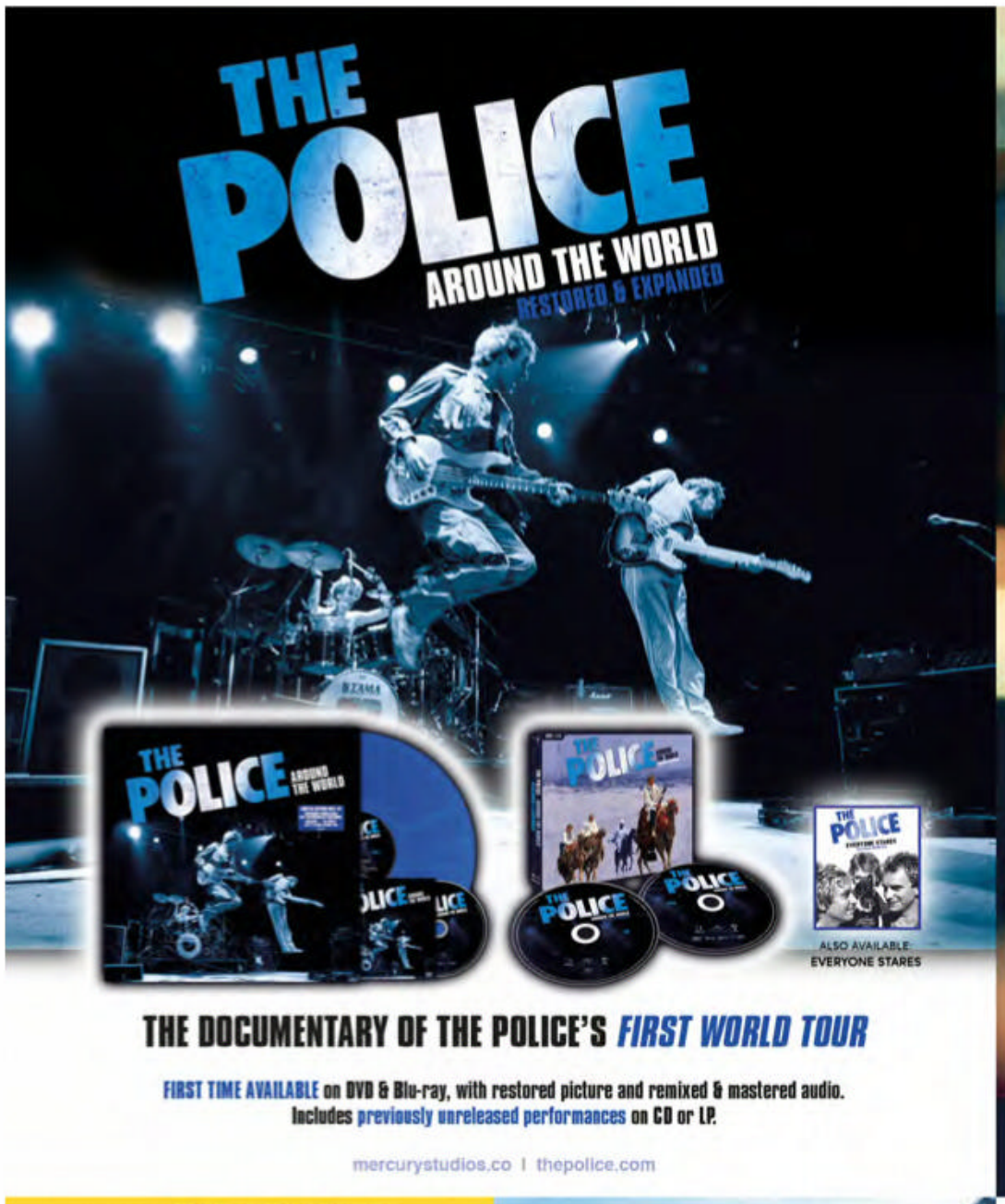

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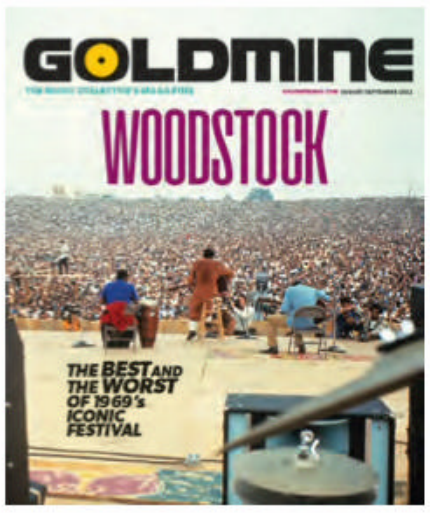

***Goldmine* presents** three different covers going out to subscribers and newsstands for this August/September 2022 issue: **Woodstock, Sex Pistols** and **Def Leppard**. This time around every cover subject will have a collectors edition, which will be available only in the Goldmine store, *Shop.GoldmineMag.com*, for a limited time and limited to 200 copies (bottom row of covers shown above). Each collectors edition will not only come with an alternate cover but *several* exclusive photographs as numbered 8x10" professional prints suited for framing. We consider the Woodstock collectors edition to be even more special because it contains photographs of the 1969 event from the famous photographer Henry Diltz. Enjoy!

— **Patrick Prince**
Editor

EXTRA CONTENT

THE GOLDMINE PODCAST

Listen several times a month, as musicians and collectors discuss music. Go to ***www.goldminemag.com/page/podcasts***. Also available on iTunes, Amazon Music, Pandora, iHeartRadio and Spotify.

RECENT PODCAST HIGHLIGHTS:

• Heart vocalist **Ann Wilson** goes into detail about her latest solo album, appropriately titled *Fierce Bliss*.

• Are **NFTs** the next step for music collectors? We ask this question to some of the players in this new field, and how NFTs go beyond the digital space and connect to tangible collectibles and exciting events.

THE GOLDMINE RADIO HOUR

Hear the music from the latest issue of *Goldmine*, every Sunday at 7 p.m. ET with hosts Ronald Webb and editor Patrick Prince at ***www.cygnusradio.com***

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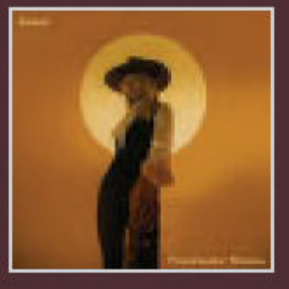

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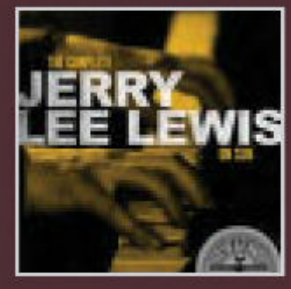

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SPIN CYCLE

NEW RSD SPINS

BY DAVE THOMPSON

As Record Store Days go, this year really wasn't bad. Pre-pandemic style lines seem to have been the norm across the country; pre-release excitement clung to a wider selection of items than usual; and, if the flippers were out in even greater force than usual ($500+ for a $20 Taylor Swift single?), there were also some comparative bargains to be had if you judge your purchases by musical standards alone.

For Spin Cycle, the king of this year's retail jungle was Lou Reed's *I'm So Free: The 1971 RCA Demos* (Legacy), 13 tracks recorded in one session on October 27, 1971, and if you want to know what it'd have been like to sit in a room with Reed while he strummed acoustically through his songbook, come on in.

Even better, with only one track (take two of "Perfect Day") having seen a previous release, as a bonus track on a *Transformer* CD, this is effectively a whole new album, at the same time as it doubles as a near-greatest hits. Reed had yet to record his first solo album, but here he's working through songs that would carry him through the next three years, with cuts destined for *Transformer*, *Berlin* and *Sally Can't Dance* rubbing shoulders with the best of *Lou Reed*.

In fact, *Transformer* kicks the set off, with the aforementioned "Perfect Day" (appended by a brief and hilarious take one) and "I'm So Free"; later in the set, "New York Telephone Conversation" is a gentle delight. A short stab at the Velvets' outtake "I'm Sticking With You," a dramatic "Kill Your Sons" and an enthusiastic (if oddly faded) "She's My Best Friend" are among the other surprises.

The remainder of the album serves up the bulk (seven out of 10 songs) of *Lou Reed*, and seriously, there are moments ("Lisa Says," "Ride Into the Sun," "Berlin") where these versions wipe the floor with the familiar studio takes. We've heard a lot, in the years since Reed's death, of the contents of his personal archive, and the estate's plans to start releasing choice chunks from it. If *I'm So Free* is indicative of what's on its way, this is going to be a campaign to relish.

Sticking with the Velvets, Beggars Banquet has reissued Nico's *Camera Obscura*, her final album, produced by John Cale in 1985, and looking nifty on blue vinyl.

Often overlooked in appraisals of her career, it's probably her most tentative album (at least since her debut), but when it glistens, it really shines. Her version of "My Funny Valentine" is heart-stopping; and "Fearfully In Danger' and "My Heart Is Empty" were live staples in waiting. But the key to the album is "Das Lied Vom Einsamen Mädchen," built around the same percussive rhythms that Cale was then favoring on his solo releases, but topped by one of Nico's most alluring vocals.

Elsewhere, too, the album captures the majesty that was Nico's by default, with her live band, the Faction, in full flood — if there's any specific failing here (and any reason for the aforementioned tentativeness) it's that Cale's production comes nowhere close to capturing the energy of their period concerts. Live, Nico and the Faction could be positively exhilarating, a statement borne out by any of the many live tapes that circulate today. Here, you can hear them straining at the leash. But they don't quite break free.

Of course, it wouldn't be RSD without a new David Bowie release or two, although this year's were probably among the most underwhelming of them all. Two EPs themed around the recent *Brilliant Adventure* box set and the *Toy* collection of revamped oldies (both Parlophone) between them serve up 10 tracks, all of which could easily have been included on the parent discs, and none of which would really have stood out in that company.

Brilliant Adventure EP is the most adventurous, with an early version of the song that became "I'm Afraid of Americans," titled "Johnny Downloader"; it's a crunchy little thing, not that different to the "finished" thing in terms of performance, but lacking the headline-making hook of the later title, and the aggression that gave it its appeal.

Some nice (if brief) slashes of guitar noise go a little way towards compensating for that, though, but all too soon it's over, and the "single mix" of "I Have Not Been to Oxford Town" is a weak companion. Side two, meanwhile, serves up two songs from Bowie and pianist Mike Garson's appearance at the 1995 Shakespeare Festival, and an inconsequential "A Small Plot of Land" again leaves the listener staring at the walls.

But Jacques Brel's "My Death," back in Bowie's repertoire for the first time since 1973, blows away all doubts and regrets, it might not be Bowie's finest ever performance of the song (look to the 1972 Santa Monica live album for that), but how great it is to hear him sing it again.

The *Toy* EP feels even more like an afterthought. Like the parent album, it's a 10-inch disc, rounding up a couple of alternative mixes, a radio edit of "You've Got a Habit of Leaving," a BBC Radio session take of "Can't Help Thinking About Me" and a couple of live cuts. The fact that three of the tracks have hitherto been released as internet singles further diminishes the sense of occasion. In this, the 50th anniversary year of both *Hunky Dory* and *Ziggy Stardust*, one hoped for something a little more exciting.

Another fine RSD find was the final album by Jonathan Richman & the Modern Lovers, the prosaically titled *Modern Lovers 88* (Craft). Although it's a very far cry from the record that launched the band some 13 years before, boasting a completely different lineup and with a very different Richman at the helm.

But songs like "When Harpo Played His Harp," "California Desert Party" and "I Have Come Out to Play" are classic Richman regardless, that cracked voice walking the line between deft- and daftness, and his neat ability to get to the heart of the matter, no what the matter

might be, only became more focussed as time went by.

Rock history tends to judge Richman's accomplishments wholly on the strength of that debut album, and, if one wants to really zero in on the legend, on a single song, "Roadrunner," in particular. In reality, however, you can dip into his canon at almost any point and emerge with a notion of what makes him so special. And this is as good a place to start as any.

A handful of other albums caught Spin Cycle's ear. A welcome first ever vinyl

reissue of Collective Soul's 1997 (has it really been a quarter of a century?) *Discipline Breakdown* (Craft), sounding great on translucent red vinyl. "Precious Declaration" remains one of the era's most distinctive singles. Oh, and if you think 25 years is a long time, spare a thought for the Brand New Heavies' *Heavy Rhyme Experience Volume 1*, which hits the big three-oh this year, and celebrates it draped in orange RSD vinyl.

Craft Records has also delved deep into the Fantasy archives to extract Esther Marrow's *Sister Woman*, a peerless slice of 1972 gospel/soul that might have alarmed those oldsters who recalled her best from her time with Duke Ellington, but they probably got over it soon enough.

The Marrow voice, after all, was a thing of such beauty and complexity that she could probably have sung her shopping list and made it sound essential. "Rainy Night in Georgia," "Trade Winds" and Laura Nyro's "And When I Die" are the standout performances, but the entire LP is priceless.

Jazz lovers are not forsaken, however, as the Jazz Dispensary returns with *Super Skunk*, a solid gold groove that skates between rhythmic meditations (Woody Herman, The Bar-Kays) and hard bop sax (Houston Pearson, Cannonball Adderley), pressed on red vinyl and draped in a cool die-cut sleeve.

And, if Art Pepper blows your horn, there's also a straightforward reissue for the mono pressing of *Art Pepper Meets The Rhythm Section* (Contemporary), 180 grams of vintage '57 analog magic.

According to legend, Pepper was only informed of the session on the day it took place (January 19, 1957) and didn't meet his accompanists, the Miles Davis rhythm section, until he got to the studio. And to make matters worse, his saxophone wasn't in the best shape, either. But the tapes rolled regardless, and the result is frequently regarded among Pepper's finest ever recordings. Here's your chance to find out if that's true, without dropping three figures for the privilege.

And finally, Nitro celebrate RSD with a reissue of *Go Ahead Punk... Make My Day*, the epochal 1996 sampler that gave glorious voice to Guttermouth, The Vandals, AFI and Jughead's Revenge, while driving Offspring fans crazy with an otherwise unavailable cover of "Hey Joe." Orange splatter vinyl and a terrific remastering job combine to bring the mid-'90s punk movement screaming back into focus.

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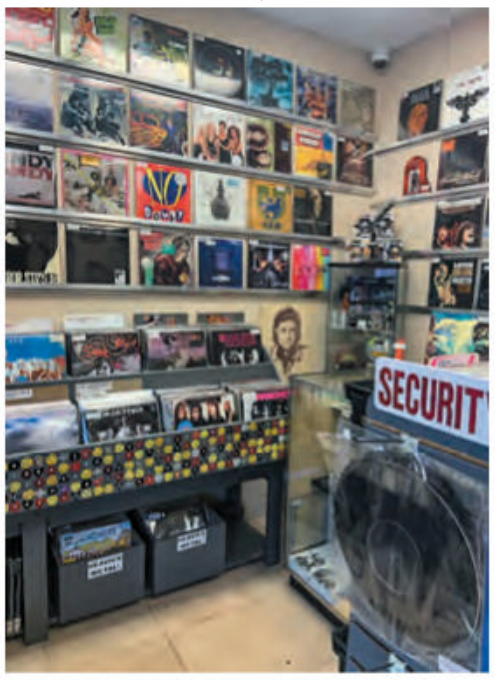

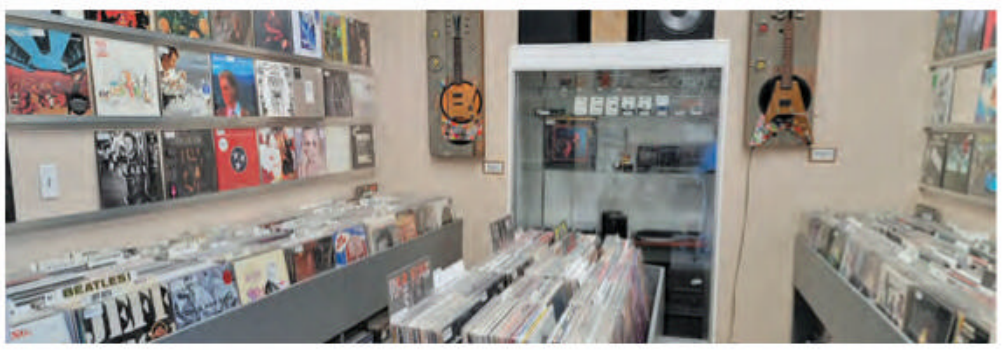

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STOCK 8

The storefront of this store is one of the smallest I have ever visited, but don't judge a book by its cover, or in this case a record by its cover. Their back room is mammoth. They have an amazing stock of records, but because their store's front is small, they are limited in what they can offer. They do have a nice button selection, some music-related artwork, a few T-shirts and record collecting supplies.

STAFF 10

As a whole, I don't think I have met a more knowledgeable and helpful staff. Nothing against teenagers working at a record store, but this staff has a very wide knowledge of all things music-related. When I asked about something in stock, one employee jumped on the computer and not only let me know their inventory, but also told me how long it had been since that item had been in the store. He also offered other suggestions to some of the items I was looking for. They even went in the back and brought out items that I was able to look at.

STORE 9

Again, this might be the bar in which all other stores need to aspire to be when it comes to being clean. Everything is brightly lit. Because the storefont is small, there is limited space for walking between the aisles. Also, when looking for the store, you need to know what you are looking for or you will drive right past it. It's located in part of a business park.

SELECTION 9

They carry most styles of music and certainly have new and used copies of most of the "regular" items you would find at most stores. You need to make sure you ask the staff for something if you don't see it on the floor because they have over 300,000 records in the back room. While the space they have to display items is limited, there's an amazing inventory and most of these releases are at very high quality.

SPECIAL MENTION

The store does participate in RSD. They had a line of about 15 at the most recent RSD, but Nick (the owner) is expecting Black Friday to be their biggest event yet.

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10 ALBUMS THAT CHANGED MY LIFE

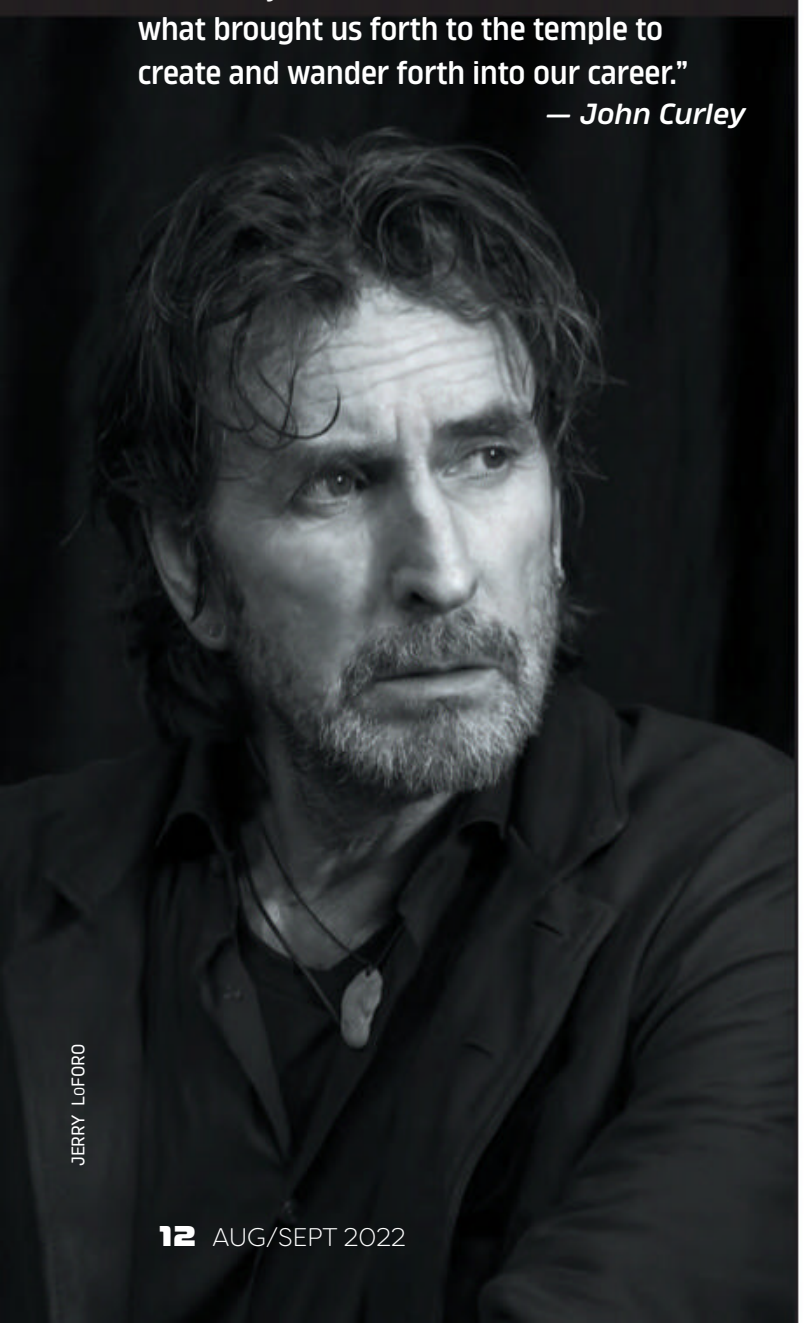
CY CURNIN

Founded in London in 1979, The Fixx, fronted by lead vocalist Cy Curnin, had quite a few big hits in the 1980s. These include "Red Skies," "Saved By Zero," "One Thing Leads To Another," "Are We Ourselves?" and "Stand or Fall." Airplay on MTV of the music videos for these songs helped in securing mainstream success for The Fixx in the USA.

In June, The Fixx released their 11th studio album, which is titled *Every Five Seconds*. In addition to Curnin, the album features longtime band members Rupert Greenall, Jamie West-Oram, Adam Woods and Dan K. Brown.

Regarding the choices that follow, Curnin stated: "This list seems to stop right where our career took off. This is not to say I've not been beguiled by other wonderful albums since. It's just that I felt I wanted to show what brought us forth to the temple to create and wander forth into our career."

— John Curley



JERRY LOFORO

Manitas de Plata, Manitas Et Les Siens
I think I was about 10 years old when I became obsessed with the sound of flamenco guitar thanks to my mother constantly playing this record. There was a wildness to the melodies and a passion that, though I didn't know it then, is the key to most radical, unscripted music. This album would make me jump and dart around as if possessed by spirits unknown.

Aretha Franklin, Aretha Now
My older sister bought this album and kept playing it for weeks. The song "Think" entered my brain and stayed forever. The power and control of her voice definitely laid the groundwork for my interest in singing. From my first hairbrush poses in front of the mirror to this day, I try to emulate the power she had. This paid off when singing next to Tina Turner!

The Beatles, Sgt. Pepper's Lonely Hearts Club Band
My friend's big brother exposed me to this album over a period of months. Though I was aware of the weird counterculture movement happening at the time, I was only able to delve into the trippy music of the day. The almost nonsensical imagery opened my mind in a "Dali-esque" way. Early lesson of noticing that things are not always what they seem, and the literal can be exposed by the surreal.

David Bowie, The Man Who Sold the World
Remembering the first time one holds a Bowie album in one's hands is like remembering one's first day at school. Enigmas, melody and an invitation to an alternative reality exist in this work. What struck me was the sound of his voice and phrasing. Familiar yet beguiling, the sound of five voices all at once. This Christmas gift from my sister in 1971 is probably the main reason I wanted to become a singer.

Led Zeppelin, Led Zeppelin IV
I call this my third-base album. Mostly for the obvious reasons as I lay on the floor watching the fire light flicker on the ceiling with my first "serious" girlfriend. Jimmy Page's fingering challenged me to explore some of my own. But seriously, "Stairway to Heaven" and the hypnotic effect of "Going to California" added such an expanse in my mind that the small suburban world we lived in became a thing of the past.

Pink Floyd, The Dark Side of the Moon
Along with countless millions of souls this album reached in and became a balm against the early frustrations of living by the law. A dangerous combination of cynicism and rebellion. Just what a 15-year-old mind needs to hear. There's a reason this album stayed on the charts for over 900 weeks and counting. Every time I hear "Money," I'm reminded of the trap we all are in. Bring on the revolution!

David Bowie, Aladdin Sane
In the same year as *Dark Side*....along came this album like a tailor to cut my adolescent suit that would define my whole being. All the angst, search for approval and confidence needed to blossom, was contained in this album. How many times I fell "walking to the floor" as if enraptured by sound and ideas, this whole record is the seminal work of the Bard of The Ages. A constellation in the musical sky.

Grover Washington, Feels So Good
I bought this album on a whim. I was browsing in the local HMV when this weird and wonderful instrumental music caught me off guard. I asked the shop attendant to put it on in the album review kiosk (still the best way to sell music, IMHO). Within three minutes in headphone land, I was already counting my hard-earned, after-school job money. Couldn't stop playing it and even had a thumbs up from my dad.

Supertramp, Crime of the Century
This album really impressed on me the concept of great songwriting and production value. It drew me in to the field of musical excellence.

Brian Eno and David Byrne, My Life In the Bush of Ghosts
This album was a game changer for me. It blew wide open the possibilities of audio drama and delivered a real cinematic audio field I'd never experienced before. Unnerving at times, mesmerizing always. Totally mind-blowing.

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BY MIKE GREENBLATT

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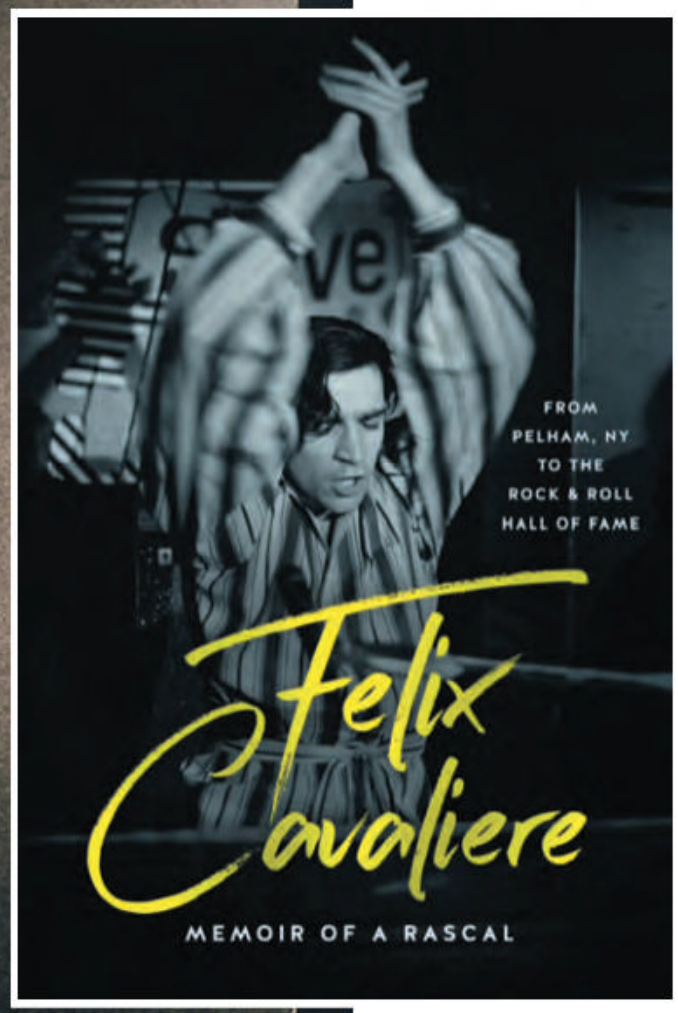

Keyboardist and vocalist Felix Cavaliere of The Rascals performs during the Soul Together Concert at Madison Square Garden on June 28, 1968, in New York City, New York.

Singer, songwriter and keyboardist Felix Cavaliere, a Rock and Roll Hall of Famer from his days with The (Young) Rascals, is sitting outside on the front porch of his Nashville, Tennessee home enjoying the first sunny day in quite a while. He's basking in the anticipation of the release of his autobiography, *Memoir of a Rascal*, and his first new album in 12 years, *Then and Now*, due this summer. Plus, he's looking forward to his Legends Live tour with his friend, Micky Dolenz of The Monkees. Yes, you can call it a Cavaliere renaissance if you want.

"I'm just happy to be back at work after the madness of the pandemic," he says by phone. "It's been difficult. Crazy! You know what I'm sayin'? Two years almost! So yeah, I guess it's a renaissance for a lot of us to get back out there."

In listening to Cavaliere sing today at age 77, one has to marvel that he's hardly lost an inch off that soulful voice they used to call "blue-eyed soul" (when a white guy sounded black). "I'm very lucky," he admits. "A lot the people I've listened to over the years, all of a sudden, they lose it. You got to take care of yourself. I'm very fortunate."

He first tasted success as the Hammond B-3 organ player in Joey Dee and the Starliters at 19. It was on a tour of Europe when Dee and his crew had The Beatles as their opening act. Dee, riding high in 1963 on the strength of the million-selling "Peppermint Twist," is now 82 and living in Florida. When contacted by *Goldmine*, he told us, "Felix wasn't the greatest

Rock and Roll Hall of Fame member Felix Cavaliere performs during Music Biz 2017-Industry Jam 2 at the Renaissance Hotel on May 15, 2017, in Nashville, Tennessee.

RICK DIAMOND/GETTY IMAGES

organ player in the world, but he was and is a born entertainer. Boy, could he sell it. And you could see that he was enjoying it.

"I remember the first time I ever saw him perform," Dee continues. "I had walked into The Choo Choo Club in Garfield, New Jersey. As I'm entering the club, I hear this cover band called Felix and the Escorts playing a Marvin Gaye song. I remember thinking, 'Damn, that singer's terrific!' Plus, the way he played, it was mesmerizing. I couldn't take my eyes off him!

"In Germany, I called the club to get Felix's number because my piano player had to return home in the middle of our tour! So I fly him over with no rehearsal whatsoever, and he learned all our material at soundchecks. He was that good! He picked up every song right away. We had a big set list, the same songs every show. So after the first couple of nights, he had it in the pocket. What a talented dude!

"After Sweden, Felix was in constant communication with his dentist dad in Pelham, New York, who wanted him to go to med school. But he fell so in love with the music, and he knew he was so good at it, that he decided music would be his life, not medicine. And he made that decision while he was with me in Europe. I mean, this cat really put his heart and soul into every song he played. I'm sure his dad was disappointed, and there must have been some trans-Atlantic arguments over the phone. But, man, it turned out to be the right decision. Look at all he's accomplished!

"Offstage, Felix was kind of quiet. He had a good sense of humor. Very reserved. Reticent to engage in conversation. Kept to himself. But I knew he was in the same mode I was — determined to make it. After we got back from Europe, he really started putting things together for himself. He turned into a fine musician."

But Cavaliere didn't like some of Dee's rules. Dee was a tough taskmaster at the time. Although not on the dictatorial level of madmen band leaders like James Brown or Van Morrison, Dee had his rules and if you didn't follow them, you wouldn't be a Starliter for very long. No smoking. No drinking. You had to wear a suit and tie every night onstage. So Cavaliere split — taking singer Eddie Brigati and lead guitarist Gene Cornish

with him — and started his own band, The Young Rascals. He found drummer Dino Danelli drumming in a Manhattan strip club.

Once the four started serious rehearsals, the magic was obvious. Their first single, "I Ain't Gonna Eat Out My Heart Anymore," released in November 1965, was highlighted by singer Brigati's pre-punk sneer. The flip side was a version of "Slow Down," the 1958 Larry Williams song that The Beatles also covered. It put them on the board. The follow-up, February 1966's "Good Lovin'," peaked at No. 1. As single after single hit the *Billboard* Hot 100 chart ("You Better Run," "I've Been Lonely Too Long," "Groovin'," How Can I Be Sure," "A Beautiful Morning" and "People Got to Be Free"), The Young Rascals were seen as America's answer to The Beatles.

But there was dissension in the ranks.

It's almost as if when the 1960s ended, so did The Rascals (who stopped being Young like the Faces stopped being Small in England). Brigati was the first to quit. The 1970s were only a few months old. The story goes that the band, being without a bass player like The Doors, gave him a bass, but he couldn't learn it. No one will ever know if that was the reason he quit, but one thing was certain: Cavaliere had lost his songwriting partner. A new record deal moved them from Atlantic to Columbia. Cavaliere started writing jazzier material.

Lead guitarist Cornish picks up the story.

"I think when Eddie left, Felix was cast adrift into being the sole composer and having to play bass on his organ plus sing everything. I didn't like the new material. It was too hard, and I couldn't play it. So I quit too in 1971." The band soldiered on, but the hits dried up. Then the end came prematurely in 1972 for a once-great band. Cavaliere went solo to moderate success.

In 1987, for the gala 40th anniversary event of Atlantic Records, the band got back together — minus Brigati who refused. A decade later came their induction into The Rock and Roll Hall of Fame. This time, Brigati joined his three mates, but it was stiff. Stressful. None of the musicians thanked each other in their respective speeches. Thirteen years after that, in 2010, all four came together for a benefit concert at The Tribeca Grill in New York City. All four loved it. Bruce Springsteen and Stevie Van Zandt joined them onstage for a rousing finale of "Good Lovin'." The vibe that night was so good, they agreed that a national tour would be something to think about for the near future.

That idea morphed into a 2013 Broadway "bio-concert" called *Once Upon a Dream*, funded and produced by Van Zandt. But the old demons resurfaced. Despite phenomenal reviews, it closed after only 14 performances. Van Zandt blamed Cavaliere, who kept bugging him for more money.

"It was purely a business decision," Felix says today. "He pulled the plug because he didn't want to keep spending all that money. I gotta be careful with my words here. The fact is, there's a way to do business and a way not to do business. Those of us who have run any type of an organization know you have to watch your expenses. You have to pay attention. We had 22 people on the road with us. Hell, we're a '60s band. We're not U2. Twenty-two people on the payroll? Trucks, busses, the works. How much was that ticket to see The Young Rascals or, by that time, The Old Rascals? How much? It wasn't enough. You have to do business. Or you will suffer a financial loss. Nobody wants to lose money. And I'll leave it at that."

When asked what his relationship is today to the other Rascals, he pauses and thinks a while. Then Cavaliere says, "Oy vey, it's kind of sad. That's my relationship with the others. Sad. If you've been divorced, you can understand. Ask somebody about their previous marriage,

The Young Rascals appear on *The Ed Sullivan Show*, March 20, 1966. From left, Dino Danelli (drummer) Eddie Brigati (vocalist), show host Ed Sullivan, Gene Cornish (guitarist) and Felix Cavaliere (keyboardist).

STEPHEN PALEY/MICHAEL OCHS ARCHIVES/GETTY IMAGES

The Young Rascals, later the Rascals, July 3, 1967. Clockwise from top left they are keyboard player Felix Cavaliere, drummer Dino Danelli, singer Eddie Brigati and guiarist Gene Cornish.

(Below) Felix Cavaliere at the keyboards and drummer Dino Danelli with The Rascals in an unspecified recording studio, location unspecified, 1967.

and it always brings about a bit of sadness. Because obviously there was a lot of joy there. Many pleasant memories. And when it stops, sometimes people are able to get along. But other times, you just can't. And that's us. It bothers me, sure, but, no, you want the truth? We don't know how to even communicate anymore. And this band deserves better than that.

"I get into it a little in my (autobiography). We had, at one time, a wonderful organization. We may not have been the best businessmen in the world, but our families all knew one another. We had friends, especially in Eddie Brigati's hometown of Garfield, New Jersey. It was as if the whole town helped us become The Young Rascals. It was wonderful. And to see that turn sour really hurts. The only guy I still talk to is Gene Cornish. Unfortunately, he's not in good health. In fact, he's lucky to be alive. He had a massive heart attack onstage with

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us in 2019. (At press time, drummer Danelli had to be hospitalized with an undisclosed ailment.)

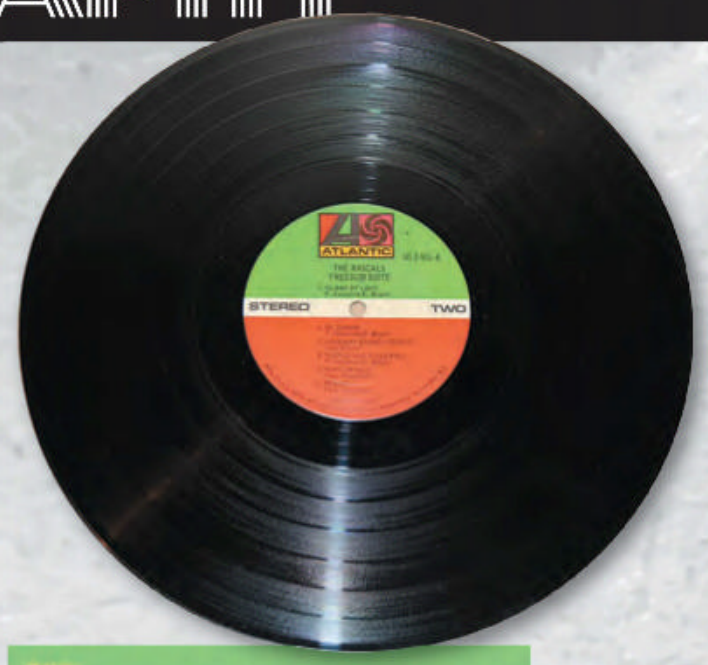
"I tried to put the group together one last time, I really did. I figured, hey, everyone else is doing one of those final tours. Why not us? I figured one-off concerts in Hawaii, Las Vegas, Los Angeles, Chicago and New York City before calling it a day and saying goodbye was the right way to finish it out for our wonderful fans — and to each other. Like men. Like *mensches*. I couldn't do it. But what I did do is take Gene on the road with me, and it almost killed him. I'll never forget when he went down onstage."

Cavaliere is not only in the Rock and Roll Hall of Fame, he's in the Songwriters Hall of Fame, The Vocal Group Hall of Fame and The Grammy Hall of Fame. Since disbanding The Rascals, he's worked with a glittering array of artists, among them Ringo Starr, Billy Joel, Alice Cooper, Cowsills, Steve Cropper, Lee Greenwood, even Bing Crosby. He produced Laura Nyro. Due this summer, his album *Then and Now* has him interpreting five songs that have influenced him, next to five new songs showing that profound influence.

Still, what it all always boils down to is that voice. It's a voice for the ages, an American voice up there near the top of the list.

"I take that as the supreme compliment,' says Cavaliere. "People thought we were a black band when we first came up. Then a lot of people said I sound Italian. What the hell does that even sound like? Maybe when I talk. Blue-eyed soul, they called it. That's so funny because my eyes are brown. But you know what it is? Seriously, it's like this. I live in Tennessee, right? And when I do these interviews, I say, 'Can't you tell by my accent?' But it's true. We would do songs, and I'd sing like it was a soul song even though it might be a Beatles cover. It just came out that way as R&B. It's innate. Maybe because I grew up in New York City, where Alan Freed brought rock and roll into town and loved all those black groups. When you hear the beginnings of what we know now as popular music, most of it was black. Unlike Pat Boone doing Little Richard, when you hear the real thing, you were hooked. It becomes part of your subconscious. It's there. It never leaves."

THE RASCALS SELECTED DISCOGRAPHY



LPs

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- SD 8123 The Young Rascals 1966 Purple and green label $60.00
- SD 8123 The Young Rascals 1969 (Red and green label) $15.00
- 8134 Collections (mono) 1967 $30.00
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- SD 8134 Collections 1969 (Red and green label) $15.00
- 8148 Groovin' (mono) 1967 $30.00
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- SD 8148 Groovin' 1969 (Red and green label) $15.00
- 8169 Once Upon a Dream (mono) 1968 $90.00
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- 8190 Time Peace/The Rascals' Greatest Hits (mono) 1968 $60.00
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- ST 137 Freedom Suite Sampler (Disc Jockey) 1969 $60.00
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- SD 8246 See 1969 $18.00
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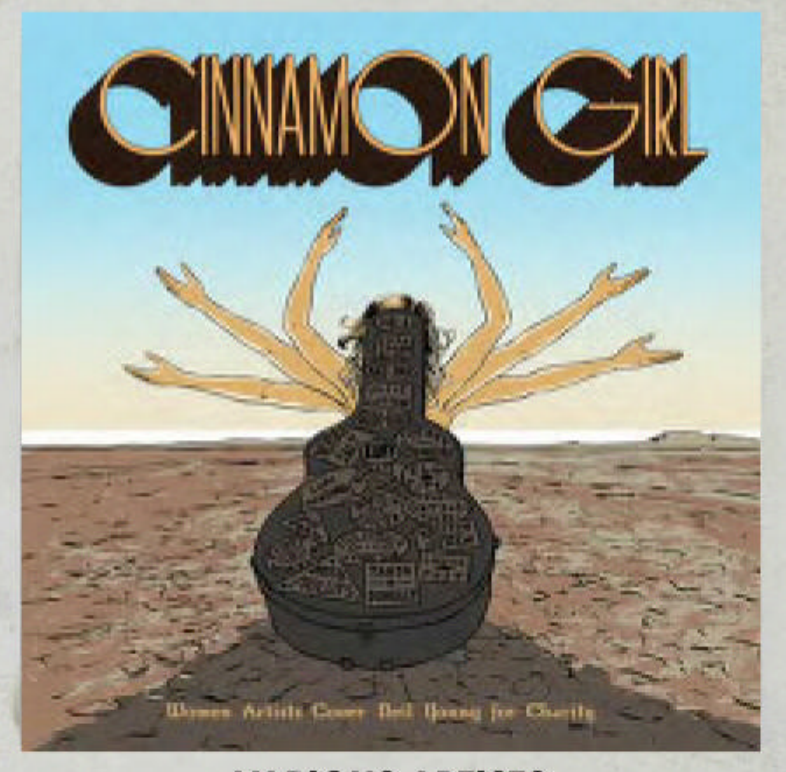

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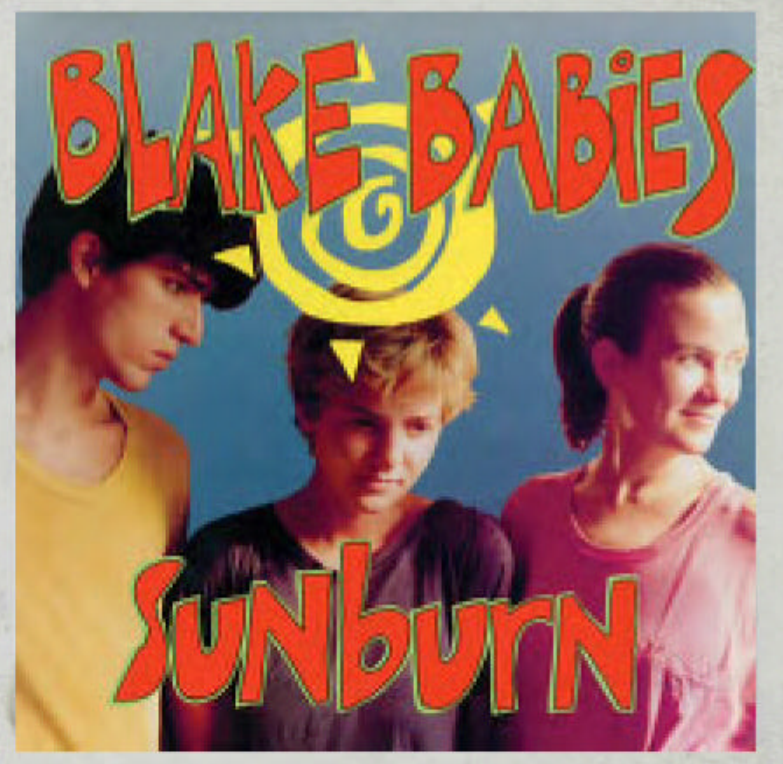

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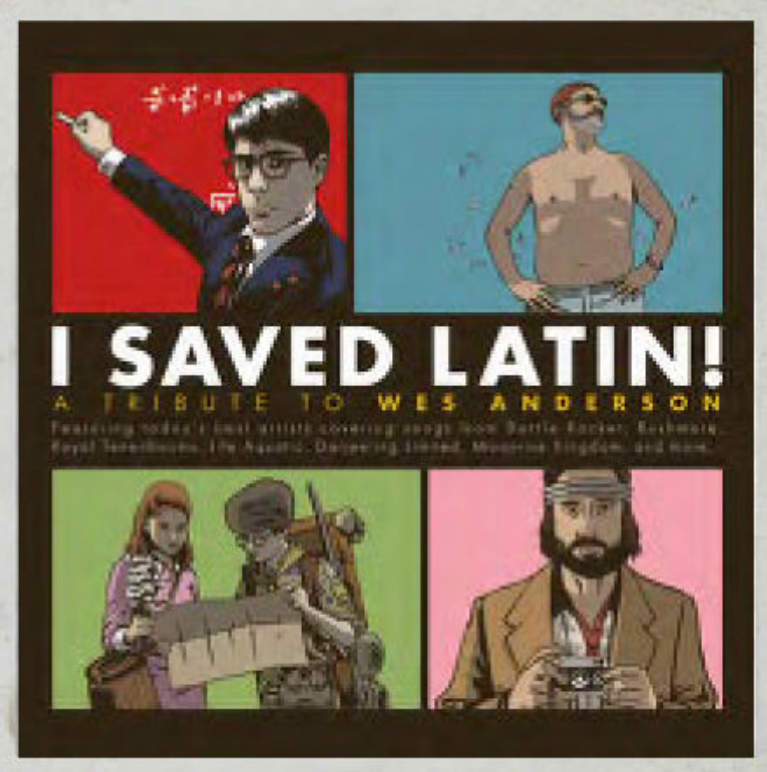

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BY ELLIOT STEPHEN COHEN

ROB BLACKHAM

A TOWERING TROWER

Veteran British guitarist Robin Trower admits he's not very pleased with having something very close to his heart taken away from him — not once, but twice in the past two years, having to cancel this year's proposed concert tour again. With the COVID pandemic having wreaked havoc on the whole music industry since 2020, it's totally understandable why Trower, 77, has reservations about the prospect of playing to large indoor crowds right now.

"It's still too difficult for me to think about doing that at the moment. You can still catch COVID and get very sick from it or worse," he says.

For someone who had been performing for more than six decades, and had been looking forward to going on the road to promote his latest album, *No More Worlds to Conquer*, as well as reconnecting with his many fans again, this has to be a major disappointment. However, Trower says he is more than pleased with the way the album came out, and he hopes his fans will enjoy it, despite not being able to hear the songs in concert for a while.

Born Robin Leonard Trower on March 9, 1945, in the Catford area of London, England, Trower taught himself to play guitar at a very early age, before forming a band that became known as The Paramounts. As fate would have it, the group also included future Procol Harum band leader, the late Gary Brooker. Fate was not on his side, though, when Trower left the group just prior to the recording of one of the most iconic songs to come out of Britain, "A Whiter Shade of Pale." However, Brooker gladly offered Trower a chance to rejoin the now very popular group, and he stayed with them for the first five albums, leaving in 1971 to start the first Robin Trower Band.

Since then, Trower has had a very successful and critically acclaimed solo career. He has recorded 26 albums, with 1974's *Bridge of Sighs* being his biggest seller to date and includ-

Robin Trower performs live at The Oakland Coliseum in 1975 in Oakland, California.

ing some of his most popular concert favorites, "Too Rolling Stoned," "Little Bit of Sympathy," "Day of the Eagle" and the title track, whose origin was a bit of a fluke.

As Trower recalls, "I was having a very hard time coming up with a proper title for this particular piece of music I was writing. Then one day I was reading the newspaper, and there was a horse running that day called Bridge of Sighs that was favored to win. I immediately thought, 'What a great title that would be for a song,' and it obviously worked out very well."

No More Worlds to Conquer continues the tradition of musical excellence that his longtime followers have come to expect from Trower, who plays bass in addition to guitar, augmented by drummer Chris Taggart and singer Richard Watts.

GOLDMINE: *Having previously contributed vocals on several Procol Harum and solo albums, was there ever any thought of doing all the singing on the new album?*
ROBIN TROWER: I did initially, but after writing some of the songs, I realized that I just don't have the instrument to do them properly. They were way beyond what I could do, so I asked Richard to come in, and he very kindly agreed to sing them for me.

GM: *Do you have any particular favorite tracks on the album?*
RT: To be honest, I like all of them, but if I had to pick one song, I would say "Birdsong" is my favorite.

GM: *What was the initial inspiration for your readily identifiable guitar sound?*
RT: I had heard that Albert King used to tune his guitar down quite a bit, so I thought it was something I should try. It enabled me to still be a vibrato and bend the strings, even though I use much thicker strings than most guitarists, especially on the low E string. It gives me a much heavier sound that I prefer.

GM: *At what point had you decided to switch from a Les Paul to your now very famous Stratocaster?*
RT: It was back when Procol Harum was opening for Jethro Tull. Their guitar player, Martin Barre, was using his Gibson as his main guitar, but he also played a Strat for certain things. So one day at a soundcheck, I picked up his Strat, very rudely without asking permission (laughs) and thought, "I'll give it a try to see what it sounds like." I plugged it in and immediately responded to it. The next day I went out and bought one, and haven't looked back since then.

GM: *When you were growing up in England, who were some of the very first performers you heard that made a real impression on you?*
RT: It was quite a few of the early rock and roll people because I had an elder brother who was bringing in records by people like Gene Vincent, Elvis Presley and Jerry Lee Lewis. So those were sort of the first of rock and roll records I was starting to get interested in. I really liked Gene's guitarist Cliff Gallup, especially on "Race With the Devil," "Bluejean Bop." All that stuff was great.

GM: *Were you also hearing these records on Radio Luxembourg or the BBC?*
RT: I don't think so much then. They weren't getting a lot of airplay on the BBC. I think that came a bit later. It was just mainly my brother's record collection.

GM: *So how influential was someone like Scotty Moore to you as an aspiring guitarist?*
RT: Well, it's because of Scotty Moore that I wanted to play guitar because I just loved the sound of the guitar on the early Elvis records, and that was my main inspiration to pick up the instrument.

GM: *Any particular Elvis records?*
RT: Well, things like "Mystery Train," "Hound Dog." They had fantastic guitar playing on them... not only that, but what a great *sound* it was.

RICHARD MCCAFFREY/MICHAEL OCHS ARCHIVE/GETTY IMAGES

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GM: *Scotty had to work a lot harder than a lot of other guitarists because he was using heavier strings at the time.*
RT: Yeah, that's right, but he got a great tone.

GM: *Your admiration of Scotty reminds me of a famous quote of Keith Richards who said, "I never wanted to be Elvis. I wanted to be Scotty."*
RT: That's probably true of a lot of guitar players, especially ones around my age.

GM: *What was the first guitar you started out on?*
RT: It was a cello-bodied acoustic guitar with F-holes made by a company called Rosetti, but after a few months I decided I needed to electrify and got a pickup for it. I think my dad must have bought it for me. I tried plugging the guitar in the back of a radio just to see if I could get it amplified, but eventually I got my first real amplifier.

GM: *Were you influenced at all by any of the early British rock stars like Cliff Richard, Marty Wilde, Billy Fury or any others who were popular at the time?*
RT: No, not really. I was always very much into American music right from the go and never really changed. I really got into black music, people like B.B. King and Howlin' Wolf, stuff like that, and never really looked back. That's always been my path.

GM: *But even years before getting your first Stratocaster, you must have been aware of Cliff's great guitarist Hank Marvin, who played a Fiesta Red Strat with a tremolo bar.*
RT: Yes, definitely. That was one of first Strats I'd ever seen, although I think the first one I remember seeing was when Buddy Holly came to London and played one on a British television show.

GM: *Hank told me he couldn't originally figure out how James Burton was able to bend strings the way he did on those early Ricky Nelson records like "Believe What You Say" and "It's Late." He was unaware at the time that James was using really light-gauge strings, and jokingly said he thought it had something to do with the American diet of cheeseburgers and Coca-Cola.*
RT: (laughs) James was great. I used to really like his guitar playing on those records, particularly Ricky's version of "My Babe."

GM: *Let's talk about some of the American guitarists who had the most influence on you, like B.B. King, who got his unique sound just by shaking his left wrist, not relying on any electronic effects.*
RT: B.B. was a huge influence on me because everything he played had a great melody. That was the main thing about his lead work. Every one of them was something you could sing. Just fantastic. His *Live at the Regal* is still one of my favorite albums.

GM: *Did you ever get to meet him?*
RT: Yes, I did get to meet B.B. one time, just very briefly at the Miami Pop Festival in the late '60s when Procol Harum was on the same bill. I went over to him and said hello. That was all.

GM: *Did you get a photo with him?*
RT: 'Fraid not. I never wanted to bother people I was on the same show with.

GM: *Who are some of the blues singers who were a big influence on you?*
RT: Howlin' Wolf. Huge! I mean, I would have to say he still is. I listen to him a lot to this day, and after all these years I listen and wonder. ... I just can't figure out how it's done. It's so magical. He was really an exceptional artist, in my opinion.

GM: *When he sang, "I asked for water, she gave me gasoline," you really believed it. He also had a great guitar player, Hubert Sumlin, who worked with him for many years.*
RT: Yes, but it was really Wolf's vocals that impressed me, because they were just so powerful and soulful. High energy. Just fabulous!

GM: *Any other particular favorite singers?*
RT: Yes, Bobby Bland. His *Two Steps From the Blues*. What a great album, and also James Brown for his *Live at the Apollo* album. They are still two of my most favorite albums.

GM: *What about British singers, like Eric Burdon or Rod Stewart?*
RT: I don't really have any favorites among British singers, but Rod Stewart had a good tone. No doubt about it.

GM: *Your guitar style has of course been*

"B.B. was a huge influence on me because everything he played had a great melody. That was the main thing about his lead work. Every one of them was something you could sing. Just fantastic. His *Live at the Regal* is still one of my favorite albums."

— ROBIN TROWER

ROB BLACKHAM

GOLDMINE The Music Collector's Magazine

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noted by critics over the years as being very influenced by Jimi Hendrix. I understand you saw Jimi perform just a few months before his untimely death in September of 1970.

RT: Yes, I did. It was in Berlin when Procol Harum was supporting him and Ten Years After. Jimi, naturally, was the top of the bill. That was the first and only time I ever saw him play live, so it had quite an impact on me.

GM: *What do you recall most about his performance? Was it a good show?*

RT: No, no. It wasn't a good show at all with the band that he had. It just wasn't happening for him that night, although some of his playing was phenomenal.

GM: *Was his drummer Buddy Miles or Mitch Mitchell?*

RT: It was definitely Mitch Mitchell. I remember very distinctly talking to him that night. Mitch was a phenomenal drummer. His playing worked really well on record, but I don't think it worked so well live, because it was a bit sort of... "2...3"... but on record you could really see his talent.

GM: *Now your very last recording with Procol Harum in 1971, "Song for a Dreamer" was also a tribute to Jimi.*

RT: Yes, it was definitely a tribute. It was (band lyricist) Keith Reid's idea. He had come up with the lyrics and asked me to see if I could write some music to it. How it all happened was, I didn't have any Hendrix albums, so I went to a friend's house and listened some of Jimi's all the way through to see if that could help me write the music for Keith's lyrics. That experience really inspired me.

Trower with Procol Harum.

MICHAEL OCHS ARCHIVES/GETTY IMAGES

GM: *Besides Jimi Hendrix, who were some of the other acts that Procol Harum shared bills with?*

RT: When we played America, we were second on the bill to The Doors and also did that for Pink Floyd, but I think there were other gigs where we were top of the bill.

GM: *Let's go back to your history before Procol Harum. You were in a band called The Paramounts, who had a very significant claim to fame.*

RT: Yeah, well, what is that? I don't know what you mean. (laughs)

GM: *Well, didn't the band open for both The Beatles and The Rolling Stones? I'd say that's pretty impressive.*

RT: Yeah, that's right. We did open for both of them. We used to do a lot of what they called "package tours," with a lot of different artists on them. If you were one of the opening acts, you'd get to do 15 minutes.

GM: *Opening for The Beatles must have been a very unenviable position for any band. Weren't all the girls screaming, "We want The Beatles!"*

RT: Well, it was just a straightforward gig for us. There were probably four or five other acts before The Beatles, but once The Beatles came on, with all that screaming, no one could hear anything anyway.

GM: *What special reminisces do you have of Gary Brooker, who we sadly lost earlier this year?*

RT: Well, the thing is, I always credit Gary for my whole career really, because if he hadn't asked me to join Procol Harum, I would not have had the career I've had. Being in Procol Harum was a great schooling for me. I learned a lot about recording, which helped me when I got to do my own music, and what it was like to tour a huge place like America. It was all a great time.

GM: *As you left the band just prior to the recording of "A Whiter Shade of Pale," before rejoining them afterward, do you regret missing out on being on one of the most famous records of all time?*

RT: No, not at all. (laughs) I was just very fortunate to be asked to come back to the band after they were going strong.

GM: *Unfortunately, in America, most fans of music from that era probably think of Procol Harum as just another one-hit wonder, when of course, the band went on to make so many great albums like* Salty Dog, *my personal favorite, and* Shine on Brightly, Grand Hotel *and others. There was so much depth and creativity there.*

RT: Well, the public in general tend to only know about hit singles. So you're just as famous as your big hit single sort of thing. Unfortunately, that's usually about it.

GM: *Over the years, many Procol Harum*

fans have been campaigning to get the band inducted into our Rock and Roll Hall of Fame. Is that something you would like to see happen?

RT: Ah, I'm not sure if I'm really bothered by that sort of thing, to be honest.

GM: *There seems to be a sort of prejudice towards British prog bands. How can you not have bands like Emerson, Lake and Palmer and Jethro Tull, but this year they've nominated Dolly Parton. A terrific songwriter and performer no doubt, but more influential to rock music than those bands?*

RT: You can't really call a lot of people they've put in as rock and roll, could you, so how can you call it The Rock and Roll Hall of Fame?

GM: *Perhaps one reason Procol Harum is not as well remembered as they should be is that the band's photos weren't featured on the album covers, so they were, in a sense, a "faceless band" — like, say Chicago, for instance. Probably only Procol's most ardent fans would have known what any of the band's members looked like — even Gary.*

RT: Yes, you could be very well right about that.

GM: *Was there every any consideration about the band playing Woodstock? It would have certainly raised the band's profile.*

RT: I think we were asked to play Woodstock, and I can't remember why we couldn't do it. It's just become for me one of those "if only" moments. Isn't it?

GM: *After you left Procol Harum and formed your first three-piece band, what is it that you found more appealing than having a second guitarist or keyboard player? It's obviously a lot harder for you in concert because you have so much more space to cover.*

RT: I think I just like having that extra space to fill. It just makes the music more dynamic because you have to make up for that missing instrument.

GM: *You've obviously had a very long and very successful career. Could you have ever have imagined it would it work out the way that it has?*

RT: No. When I started out over 60 years ago, I could never have imagined that at 77 I would still be doing this. I originally thought I'll be lucky if I'm still playing music at 30, so I've been very fortunate.

ROBIN TROWER SELECTED DISCOGRAPHY

LPs

ATLANTIC

- 81838 Take What You Need 1988 $20.00
- 82080 In the Line of Fire 1990 $25.00

BBC TRANSCRIPTION SERVICES

- CN 201 8/S Stereo Pop Special (one side by Kevin Coyne) 1974 $150
- CN 2221/SQ Stereo Pop Special 1975 $200

CHRYSALIS

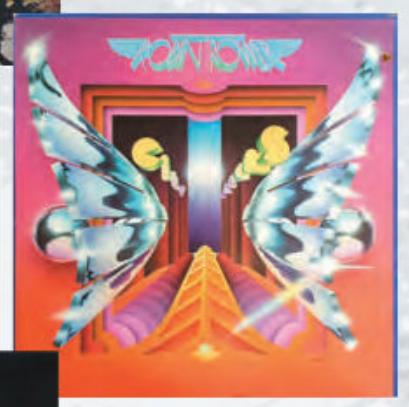
- CHR 1039 Twice Removed from Yesterday 1973 (Green label, "3300 Warner Blvd." address) $30.00
- CHR 1057 Bridge of Sighs 1974 (Green label, "3300 Warner Blvd. address) $30.00
- CHR 1073 For Earth Below 1975 (Green label, "3300 Warner Blvd." address) $30.00
- CHR 1089 Robin Trower Live! 1976 (Green label, "3300 Warner Blvd." address) $15.00
- CHR 1107 Long Misty Days 1976 (Green label, "3300 Warner Blvd." address) $15.00
- CHR 1107 Long Misty Days 1977 (Blue label, New York address) $15.00
- CHR 1148 In City Dreams 1977 $25.00
- CHR 1039 Twice Removed from Yesterday 1977 (Blue label, New York address) $15.00
- CHR 1057 Bridge of Sighs 1977 (Blue label, New York address) $15.00
- CHR 1073 For Earth Below 1977 (Blue label, New York address) $15.00
- CHR 1089 Robin Trower Live! 1977 (Blue label, New York address) $15.00
- CHR 1189 Caravan to Midnight 1978 $25.00
- CHR 1215 Victims of the Fury 1980 $20.00
- CHR 1324 B.L.T. 1981 $15.00
- CHR 1352 Truce 1982 $15.00
- PV 41352 Truce 1983 $15.00
- FV 41420 Back It Up 1983 $15.00
- PV 41039 Twice Removed from Yesterday 1983 $15.00
- PV 41089 Robin Trower Live! 1983 $15.00
- PV 41107 Long Misty Days 1983 $15.00
- PV 41215 Victims of the Fury 1983 $15.00
- FV 41057 Bridge of Sighs 1984 $15.00
- PV 41324 B.L.T. 1984 $15.00
- PV 41073 For Earth Below 1984 $15.00
- PV 41189 Caravan to Midnight 1984 $15.00
- PV 41148 In City Dreams 1984 $15.00
- PV 41420 Back It Up 1986 $20.00
- PV 41057 Bridge of Sighs 1986 $15.00

LONDON WAVELENGTH

- 302 Best of the BBC Rock Hour 1982. $60

PASSION GNP

- 2187 Crescendo 1986 $20.00



PASSPORT

- PB 6049 Beyond the Mist 1985 $20.00

WESTWOOD ONE

- 190-13 In Concert (one side by Bonham) 1990 $40

Current market value for records in Near Mint condition

SINGER-SONGWRITER **GERRY BECKLEY** SHIFTS GEARS BETWEEN THE BAND AMERICA AND HIS SOLO CAREER.

BY JOE MATERA

ERIC HALVORSEN

BECKLEY'S

AURORA

***Aurora* is the new solo** outing by Gerry Beckley, singer-songwriter and co-founding member of legendary band America, released in June. Recorded during the recent pandemic at Beckley's two home studios in his dual bases of Sydney, Australia, and Venice, California, *Aurora* is an introspective album that takes stock of his life – past, present and future. The album also showcases some of Beckley's original influences, which run the gamut from The Beach Boys to Chicago. Via a Zoom call, *Goldmine* spoke to Beckley to discuss the new album, song crafting and why America is at home in the mainstream.

GOLDMINE: *When we spoke last in early 2021, the pandemic was still very much dominating our lives. And with closed borders and restrictions in force, artists and musicians like yourself, were not able to undertake any kind of touring activity. Now that touring has resumed, what has touring been like in more of a post-COVID-19 world?*

GERRY BECKLEY: There are still issues to deal with. All of us who are out on the road, and much as we know and hope that people are vaxxed and it's not quite the death sentence that it seemed at first, we still can't play if somebody gets COVID-19. We were about to go and do a weekend of shows, and our lead guitar player got COVID-19. And you can't go out knowing that fact and do a show anywhere. So, we just pulled the shows, which is something that's fairly common now with bands. Even though the promoters may not want to hear it (a band canceling their show), it's happening fairly often.

GM: *The title of your new solo album* Aurora *and your last best-of outing,* Keeping the Light On, *both allude to lights. Is there a theme running through that is intentional?*

GB: Light and time, it is all environmental and something that steers us through this journey. After this point in my career, I suppose it is not unusual to have recurring themes, but also if you do some 50 years of recording, it's inevitable you're going to touch on the same stuff.

GM: Aurora *showcases of lot of your original influences such as The Beatles, The Beach Boys and Chicago. Though they've been influences on your music, they're more than that to you, as you've also actually worked with a lot of them, too?*

GB: We're all who we are from the artists we like and listen to, so in theory those artists are the people that steer your ship and inspire you. Growing up, it was all The Beach Boys and The Beatles and stuff. Ironically, I did an album with Robert Lamm and Carl Wilson called *Like a Brother* by Beckley, Lamm & Wilson (2000). We were dear friends, and we all thought it would be a great idea, but it took forever to do because all three groups were very busy with traveling and stuff, and there was never any window in the schedule. But then Robert finally shows up one day and says, "All I can say is, please no horns!" And for me it was, I understand you always have horns in Chicago, but for me it was, "Oh damn, we don't have horns in America." So here I was dying to do horns, but the first thing Robert says to me is, "No horns!"

GM: *Having written songs since you were*

SERGIONE INFUSO/CORBIS VIA GETTY IMAGES

Gerry Beckley of America performs on stage at CarroPonte on July 5, 2019, in Milan, Italy.

a teenager, how do you think your songwriting craft has developed over the ensuing decades? Do you have a mindset of looking back and thinking, "Oh, I could have done that better?"

GB: There are two sides to that. One is that whatever the naivety and inexperience and all of those things, it can sometimes come together to create something really magical. On the other hand, I like to think that as you work and you mould your craft, you should in theory be getting better at it, though sometimes it doesn't always work out that way. I tend to keep, for better or worse, all my songs, with most of them still in my head. There's a lot of earlier songs, too, that I will go back to. There are two or three songs on *Aurora* that were sketches that I first made back in the '70s, but I just never finished them. "Superscope" and "Never Know Why" were songs I wrote in the '70s that I just hadn't got around to using, and I think that makes a far more of an album of more contrasts rather than "Here's 10 songs of how I'm feeling now." So, I do go back and mine all of that earlier stuff. I think sometimes earlier and simpler is better.

GM: *Having such a vast range of material on hand, how do you choose what will be for a solo album and what will be for an America album?*

GB: That's a good question. Dewey (Bunnell) tends to write more when there is a focused thing, like if there's an America record to make, and so he'll put pen to paper. But I just write all the time. What happens more often is, I never differentiate as to whether it's clearly a group song, as what I usually do is if there's an America project, I just throw the whole batch at Dewey and say, "Which ones of these talk to you?" And I don't remove myself from the process if I truly think that "this will be great." I will chime in and say, "I think this one is ideal." But I also value his ears more, and there's always a bunch to pick from.

Singers (L-R) Eric Carmen, David Cassidy (1950-2017) and Gerry Beckley, circa 1975.

GM: *You contributed vocals and co-wrote several songs on two of David Cassidy's albums in 1976:* Home Is Where the Heart Is *and* Gettin' It in the Street. *What was the experience of working with David like?*

GB: I was good friends with David. I think when David had kind of, I don't want to say, peaked and gone through his pop-idol thing, he was at the stage where he really wanted to do stuff that had a little more cred and more depth to it. Bruce Johnston ended up producing *Home Is Where the Heart Is*. Bruce is also another dear friend of mine from the first time we had met The Beach Boys, so I was down there a lot singing back up and co-writing. Then all of sudden the next thing I knew, I was producing *Gettin' It in the Street* as Bruce was moving onto another project, so that's how it all happened. There is this documentary on David, where he is truly one of those tragic figures and most of it was self-inflicted wounds in his case, and he wrestled with his own demons, but I tried to stay out of that documentary because I didn't want to tell a darker side as I didn't necessarily want to be the guy that contributed to all of that stuff. So, it was not as sweet and fun as you would imagine it would have been.

"Dewey (Bunnell) tends to write more when there is a focused thing like if there's an America record to make, and so he'll put pen to paper. But I just write all the time. What happens more often is, I never differentiate as to whether it's clearly a group song, as what I usually do is if there's an America project, I just throw the whole batch at Dewey and say, "Which ones of these talk to you?"

— GERRY BECKLEY

RICHARD CREAMER/MICHAEL OCHS ARCHIVES/GETTY IMAGES

DAVID WARNER ELLIS/REDFERNS)

On television (L-R): Gerry Beckley, Dan Peek and Dewey Bunnell of America perform on a BBC television show on April 30, 1973.

GM: *In recent times, America is being played more and more in the mainstream. How do you feel when you hear your music appear in popular films or a TV series?*
GB: In general we've been real fortunate, like there is an episode of *The Sopranos* that has a death scene with "Sister Golden Hair" on the radio, and A*merican Hustle* a few years back had "A Horse With No Name" almost in the opening credits, so it's such an honor. It's a sign that these tunes are part of the zeitgeist. They're not being picked because their obscure as if nobody has heard the songs. If "A Horse With No Name" or "Sister Golden Hair" or "Ventura Highway" are used, it is because they want to kindle those memories, and that's a great thing. Very few things are as cool as that and to have left a mark of that kind of depth.

GM: *A standout for me is watching the scene where actor Bryan Cranston as Walter White in the hit TV series* Breaking Bad *hums and sings "A Horse With No Name" while driving his car around.*
GB: Yeah, and at the start and finish, too. First, he's behind the wheel of his Pontiac and then later at the end, it's heard again, where he's showering after whatever horrific thing has happened. Obviously, the producer of that show is a fan, as that episode was titled "Caballo sin Nombre," which translates to "horse without a name." I would just love to meet him and say to him, what an honor because we were huge *Breaking Bad* fans. If you know that series, you will understand how the musical selection was really vital to it, like when they had the final episode, there was a big question as to what song was going to be used and "Baby Blue" by Badfinger was chosen, which was genius!

GM: *When your music appears in such a high-profile TV series, do you see an instant surge in sales?*
GB: In a sense, yes, but it isn't quite as simple as the episode airs and immediately sales happen. You can watch on streaming platforms like Spotify an actual increase in streams. But the way it does translate is a little bit more obscure like for example: "A Horse With No Name" was in *Grand Theft Auto: San Andreas*, and when that deal came up, Dewey was quite concerned because there's quite a lot of violence. There was this whole issue of whether you would be encouraging kids this kind of behavior and because of that, he was on the fence about it. At the time my son Joe, who was only about 10, said, "Are you out of your mind? That's going to be the biggest game of the decade!" So, he talked Dewey into it. Now we have people who come up to us, and they're usually guys, telling us that *Grand Theft Auto: San Andreas* was

Recent America (L-R): Dewey Bunnell and Gerry Beckley, founding members of America, perform onstage at The Canyon Club on October 26, 2019, in Agoura Hills, California.

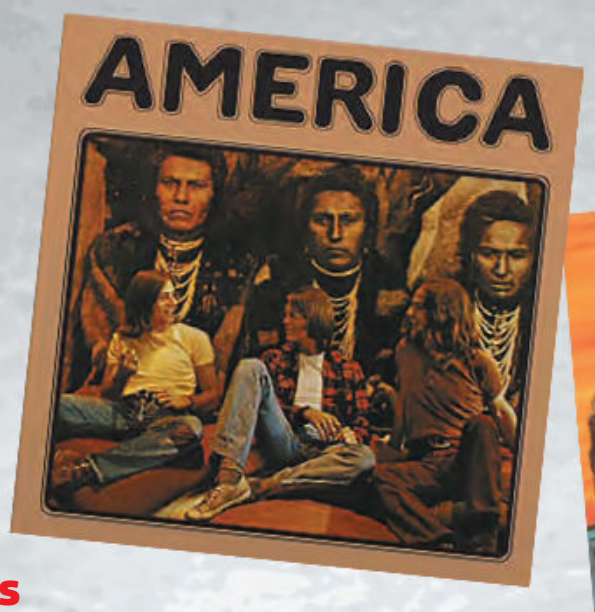
SCOTT DUDELSON/GETTY IMAGES

their first exposure to our music. It's odd but great at the same time.

GM: Aurora *was recorded in both Australia and the USA?*
GB: Yes, and a lot of it was done in Sydney. In fact, I ended up cutting 45 things (songs) in the 14 or so months, but not from scratch, as about a dozen or so were old songs that I just never quite finished. They were in the tub but didn't have a bridge or something. I always work that way. Any album is going to be something where the spark (for the song) might have been originally 30 years ago and then for whatever reason, it was put aside. In this case (*Aurora*) because I had so much time off, it was the first time I really had quite a big batch of brand-new material, and not just stuff I had been working on. I ended up with far more than I needed, and so I picked 11 songs that worked well together, in order to make an album's listening experience. I didn't want a double album, as it's hard enough nowadays with everybody's short attention span, so I went for 40 minutes: the old days of an album, side one and side two.

GM: *Is* Aurora *coming out on vinyl as well?*
GB: Yes, it will be issued on vinyl since vinyl is back in vogue. You know what else is back? CDs are coming back. I was also hearing last year that people were buying cassettes again. I thought it was just a novelty, but I think this is because people want something tangible to hold as opposed to streaming. I'm all for streaming because I love it that music can stay part of kids' lives and inspire them. No matter what a kid is listening to when they're 10 to 18, that's going to be the imprint on them. It doesn't matter whether it's Justin Bieber or Taylor Swift, there is no way at any other time that anything is going to make a mark that deep. And when kids discover their parents' records or something, that's something else, too. We have this runner who picks us up from the hotel, and he's a young kid. One day he's driving the van and tells us he's so happy and can't believe we're in his van. He's so excited. And that's always nice to hear and particularly from younger people. Anyway, as he drops us off backstage and as we're getting out of the van, he turns to us and says, "I can't wait to tell my grandfather!" Mind you, not his dad, but his grandfather!

AMERICA SELECTED DISCOGRAPHY



LPs

AFRTS

- RL24-4 Wake of the Flood/Hat Trick (one side by Grateful Dead) 1974 $30

CAPITOL

- SOO 12098 Alibi 1980 $15.00
- SN 16275 Alibi 1982 $15.00
- ST 12209 View from the Ground 1982 $15.00
- ST 12277 Your Move 1983 $15.00
- ST 12370 Perspective 1984 $15.00
- ST 12422 In Concert 1985 $20.00
- SN 16350 View from the Ground 1985 $20
- SN 16361 Your Move 1985 $20
- SO 11950 Silent Letter 1979 $15.00

WARNER BROS.

- BS 2576 America 1971 (First pressings omit "A Horse with No Name) $30.00
- BS 2576 America 1972 (With "A Horse with No Name" mentioned on front cover; green label) $15 .00
- BS 2655 Homecoming 1972 $15.00
- BS 2728 Hat Trick 1973 $15.00
- BS 2808 Holiday 1974 $15.00
- BS 2852 Hearts 1975 $15.00
- BS4 2808 Holiday (Quadraphonic) 1974 $50.00
- BS4 2852 Hearts (Quadraphonic) 1975 $50.00
- BS 2894 History/America's Greatest Hits 1975 $15.00
- BS 2932 Hideaway 1976 $15.00
- BSK 3110 History/America's Greatest Hits 1977 (Reissue of BS 2894 with "Burbank" palm trees label or later white labels) $15.00
- BSK 3017 Harbor 1977 $15.00
- BSK 3136 America/Live 1977 $15.00

WATERMARK

- SWB 794-12 The Robert W Morgan Special of the Week 1979. $15

Current market value for records in Near Mint condition

A DEF NEW SOUND

ANTON CORBIJN

JOE ELLIOTT SPEAKS WITH IMMENSE PRIDE WHEN IT COMES TO THE ONGOING SUCCESS OF THE BAND THAT HE FRONTS. HE'S PROUD OF DEF LEPPARD'S 45-YEAR RUN AND WHAT THE FUTURE HOLDS. WITH THEIR NEW ALBUM, *DIAMOND STAR HALOS*, THE BAND GIVE PROPS TO THE INFLUENCES THAT BIRTHED THEIR SOUND — THE MARC BOLAN-TYPE FIGURES OF ROCK HISTORY. AFTER ALL, THE ALBUM TITLE IS A REFERENCE TO THE BOLAN-FRONTED T. REX SMASH, "BANG A GONG (GET IT ON)."

BY PATRICK PRINCE

Gaining ground amidst the New Wave of British Heavy Metal (NWOBHM) movement in the late '70s/early '80s, Def Leppard were as hard rocking as any other band at the time. Their first two albums, 1980's *On Through the Night* and 1981's *High 'n' Dry*, provided the proof. However, midstream they focused on a more commercially accessible sound. The change lost some of the band's early heavy metal followers but gained mainstream rock fans tenfold. Much of this paradigm shift can be credited to the guidance of producer Mutt Lange, but the real shine came from Def Leppard's songwriting.

It's easy to rattle off Def Leppard's accomplishments during the high point of their career. The 1983 album *Pyromania* was certified diamond in the U.S., and 1987's *Hysteria* became one of the best-selling albums of all time (over 25 million

copies worldwide). There were four Top 10 U.S. singles on the *Billboard* Hot 100 — "Love Bites," "Pour Some Sugar on Me," "Hysteria" and "Armageddon It" — to top it off.

Tragedy struck Def Leppard with the sudden death of guitarist Steve Clark in 1991, but the band rebounded from grief with their next studio album, *Adrenalize,* reaching No. 1 in the U.S. in 1992. Even though their highest peak was between 1983-93, the band continued to make quality music and remain one of the world's bestselling music artists, having sold more than 100 million records worldwide.

Ian Hunter (left) and Joe Elliott perform onstage during the 2019 Rock & Roll Hall Of Fame Induction Ceremony at Barclays Center on March 29, 2019, in New York City.

KEVIN MAZUR/GETTY IMAGES FOR THE ROCK AND ROLL HALL OF FAME

As their star power continues to shine, Def Leppard have given the world assorted flavor with their latest tonic thanks to the longtime lineup of Elliott, guitarist Phil Collen, bassist Rick Savage, drummer Rick Allen and the last recruit, guitar-slinger Vivian Campbell, releasing the new album *Diamond Star Halos,* with the Leppard-branded, high-powered single "Kick" leading the charge. The release ends one of the band's longest gaps between studio albums (its predecessor, the eponymous *Def Leppard*, came out in 2015). Was there a seven-year itch? The first thing lead singer Elliot addressed was how excited the band are about this new studio record.

Once we realized that we couldn't actually get together, I got on the phone with Phil (Collen), who was in California. Within about 40 minutes of this phone call, we had tipped everything that we had onto the metaphorical table and said, OK, great, we've got seven songs that we could be working on until the pandemic clears. But it never cleared, so we kept working and we worked these seven songs, and me and Phil over the spring and summer of 2020 wrote five more. It was amongst this crazy time period that we were living through, where people are dying, people are getting sick, relatives can't go visit their relatives who are sick. It was awful. But we're not doctors or surgeons or scientists, so there's really not a great deal we can kind of commit to except to stay out the way. Stay safe and don't waste the time that you've got, you know?

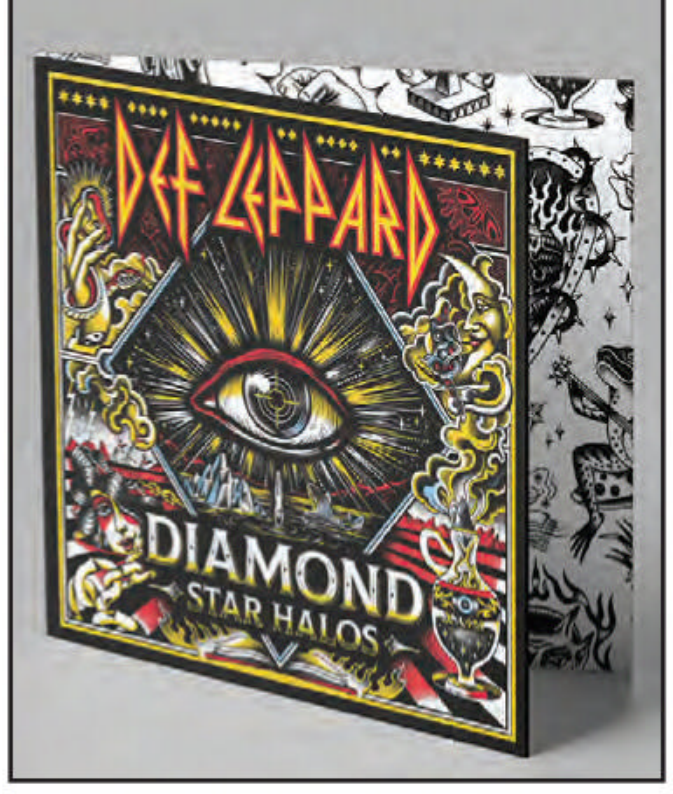
JOE ELLIOTT: *Very.* A big surprise, really. When we look back to how we all started out. We didn't set out to make an album, but pandemic offered us an opportunity to do one because there was literally nothing else we could do, except waste time, which is not really in our DNA. We were due on the road in 2020, in middle of June. So, rehearsals were gonna be in May. Everybody was coming to my studio in Ireland, 22nd of March. They were due in until all the flights were canceled and lockdown was announced. We had no idea how long lockdown was gonna last. Is it gonna be a week, two weeks or a month, two month, three months?

So that was how it developed. But that initial first phone call that me and Phil had, I was like, "What you got?" He's like, "I've got that one song I played you in Vegas on a ukulele. (laughs) I probably laughed in Vegas, but I didn't laugh in March of 2020 because when he said ukulele, we're heading into like *Zeppelin III* territory or whatever, you know? But he said, "I've got this song called "Fire It Up" written with (songwriter) Sam Hollander, which he hadn't really written for us. He just wrote it as an exercise. Soon as I heard this song, I went, "Well, we're doing that." And I also begged him to dig out this guitar one he wrote in 2003 but it had never fit anything. I've been dying to sing that song since he wrote it. And then he said, "What have *you* got?" I said, "Well, I've written three, but I've written two of them on a piano. I kind of think that he might have gone along the lines of like, "Oh, that's really nice. What else you got?" But because we were giddy about this, like, "Oh, OK, I can get this, I can stay home now" kind of vibe, he went, "OK, cool." So I sent MP3s off to him, and he texted me back: "These are great songs, which is no reason why we can't do 'em." So instantly his four and my three were seven.

When we brought the rest of the band into this idea, Sav (Rick Savage) said, "I've kind of got two things cooking." So then, all right, that's nine. So it was more than a starting point. We had the basis of an entire album. Day one. All we had to do now is figure out how to do it. Now, we've done remote recording in the past. We've dabbled in it, but we've never done an entire album that way. But whether you dabble or you do an entire thing, it's the same process.

GM: *The same process?*

JE: You basically record your parts against a tape that somebody sent through as an email, as opposed to doing your parts against a tape that's on a machine in the room that you're in. It's actually the same thing. Our studio these days is a computer. So, Ronan (McHugh), our producer, said this is easy. It's no different than you guys all being in the same room. He says the advantages are that once he



A limited-edition CD of *Diamond Star Halos* features two bonus tracks: "Goodbye For Good This Time (Avant-Garde Mix)" and "Lifeless (Joe Only Version)," presented in a full color cover on a digipak sleeve.

set up this amazing application called Bounce Boss (a secure audio collaboration platform), where all the songs go into a file and you just click on the song title and it opens up the session, everybody can do their bit. And then it all goes back to Ronan to glue it together; essentially, we can all be working on four or five different songs at the same time instead of everybody being at my studio. We could work on this album at our leisure. So you're talking 10 to 12 hours a week, we were working on this record, because once we got to the end of April/early May, we knew the tour was postponed. Now we're open-ended. We've got no record deal. We've got no delivery date. We're just gonna be artists. And see what we come up with.

And over the phone, over email — we didn't even Zoom — I never saw anybody for two and a quarter years, but we talked incessantly every day about what we were doing. Honestly, as bizarre as it sounds, it was brilliant. It was liberating to be able to use all this time. We were almost given this prison sentence. Yet, it was an open prison. We were allowed out. We were allowed to express ourselves and make the best of this really insane, very negative time period. We turned the half-empty glass into a half-full glass, took full advantage of all this time we had to expand our horizons, because working this way also opened up our minds to the possibility of ukuleles, pianos, Mike Garson and Alison Krauss. We wouldn't necessarily have gone that route had it worked out the way it should have gone. In that respect as much as it's tragic, that all the stuff that happened in lockdown happened, for us as a band, it was actually a very positive time period.

GM: *You can't tell that the album was done remotely. It has a live energy.*
JE: Totally. Yeah. It's as I said, we don't record the way that you'd see a Netflix movie about a band where everybody sets up in a room, play live and then the singer goes and does the vocal. We did that on *On Through the Night*. We did it on *High 'n' Dry*. We've never done it since. We go in and we do the basic drums and bass, then the guys go in and do guitars so they can have a nice sound. And we got used to working that way and got better records out of it. Working remotely is exactly the same, except instead of being four guys sitting around in the waiting room, playing pinball or watching the news while one guy does his bits, everybody got to do their bits whenever they wanted on whichever song they fancied that day. It was a 14-track album for about eight or nine weeks, I think, and we were done with it.

You know, we were hoping for it to come out in '21. It didn't. So we sat on it for a year, but while we were doing that sitting, Phil went back to working with different songwriters, just for fun. And then he called me one day and said, "I've just written a song with Dave Bassett," who he's worked with in the past. By then we had the album deal and they needed the delivery because in this day and age it's an eight-month wait for vinyl and all this kind stuff. But he says, "I've written this song with Dave; do you want to hear it?" I said, "Sure, send it over." And it was "Kick." And the first thing I said is like, "You gotta be kidding me. You can't give this to somebody else. You know, this is us." So I said, "Send it to the band, see what they all think." And it was Sav that went, "Holy sh*t, 'Sugar' anybody?" And that was a reference to the situation, not comparing two songs. "Sugar" was the last thing written for *Hysteria* and arguably the most important song of that album, if not our entire career. You know, it came right at the very end when nobody wanted a 12th song. But because we had this time, or we thought we did, we said, we gotta do this song, you know, so we did it. And then we started doing another song and that's when we had the deal in place by then — it's like, you've gotta deliver the record. OK, we'll save the 16th song for the next album. And this is how it was; it was like just making decisions on the fly and like just being excited by it. You know, it was amazing.

GM: *Did you have time during the pandemic to dip into your own record collection? And I ask this because the title of the album,* Diamond Star Halos*, is a hat tip to T. Rex that's pulled from the lyric "Bang a Gong (Get It On)." Did you have time to absorb some of your influences?*
JE: Well, actually, no. I did the exact opposite. A friend of mine in Canada, because he was furloughed and at home, he had about 2,000 vinyl albums that he spent the entire lockdown converting to MP3s. And at the end of the week, he'd say, "OK, who wants this?" I go, "I'll take it. I'll take it." So my record collection doubled in size, and I spent the last 18 months listening to stuff that I'd never heard first time around but was willing to listen to now. And about once every five albums, I would play *Hunky Dory*, *Ziggy* or *The Hoople* or *Sheer Heart Attack* or whatever, but the rest of the time I'm digging into stuff I've never heard — things that I'd just discover myself like the Von Hertzen Brothers or the new Ghost album. You know, just expanding my listening, my record collection, listen to just new things. I don't normally do that when we're working because you don't accidentally steal a melody from something that you're going, "Wow, that's really cool," and then you go and rewrite it yourself and end up in court like Ed Sheeran did, you know. (laughs) That's why I kind of tend not to do that, but different circumstances, I just had more time on my hands to do that kind of thing.

As for the album title — we were messing with various, different things, maybe pulling a line out of a song as an album title. And the line "hubcap diamond star halo" is our kind of go-to phrase for the time period of like '71-'74, when a lot of artists that really turned us onto music as kids, and I'm not talking the grown-up adult stuff like Zeppelin, The Beatles and the Stones, I'm talking Bowie, T. Rex, Mott, Queen, Sweet, Slade: the stuff that infiltrated the Top 40 charts but was still big, bombastic guitars, huge drums, massive football-terrace choruses and stuff like that, you know. These were enthralling things as a young teenager to listen to. And if anybody said, "Well, it's not exactly Bob Dylan, is it?" "You know, it's just come on feel the noise," we would always say. "Yeah, it's a bit more 'hubcap diamond star halo,' but that doesn't mean it's crap." And then when we were just on a phone call, and Phil said, "Oh f**k, why don't we just call it

PER OLE HAGEN/REDFERNS

GONZALES PHOTO/TERJE DOKKEN/PYMCA-AVALON/UNIVERSAL IMAGES GROUP

Diamond Star Halo." And there was total silence for about five or six seconds. And then everybody went, "Yes!" (laughs) And then I think maybe me or Sav suggested we pluralize it to halos. Yeah, and the album title was done, you know. It's a reference. I mean, the album is very steeped in '70s influences. It's probably the first album that we've made consciously, not kind of referencing ourselves so much as referencing everything that made us be who we are. The closest we've done to that before is the *Yeah!* album (2006), where we literally did cover other people's songs, so that they could maybe hear the influences like John Kongos' song "He's Gonna Step on You Again." It's got this like African kind of drumming intro. It's like, if anybody went, "Oh, that's where they got 'Rocket' from," we were going, "Well done. Well done." (laughs while clapping) Yes, it is where we got the idea of "Rocket" from, or that kind of thing. This time we just wrote those songs instead of covering them.

GM: *If anything, some of the new album does come close to referencing other Def*

KEVIN MAZUR/GETTY IMAGES FOR IHEARTMEDIA

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Leppard music, maybe I hear a lot of it in the riffs, riffs like those from the first two Def Leppard albums. Those really nice, strong riffs.

JE: Yeah, I think the Sav songs. Sav bookends this album. He had the last track, "From Here to Eternity" — (that) is entirely Sav, and "Take What You Want" was Sav musically, and I did all the lyrics and melodies and stuff. Those two definitely go a little old-school Leppard if you like or just old-school period. And I think the song "All We Need," which is smack bang in the middle of the album, is about the only thing that sounds like it could have sat on the *Hysteria* album. It's kind of like a hybrid of "Animal" and "Hysteria" itself, but the rest of the stuff, there's a quantum leap, that I've been doing the comparison with *Rumours* and *Hotel California*. They were quantum leaps for Fleetwood Mac and the Eagles, retrospectively. There was nothing wrong with what came before. I mean, I think the album before *Hotel California* was *Their Greatest Hits*, one of the biggest selling albums of all time. And then they came

Def Leppard 1979 (L-R): Joe Elliott, Rick Savage, Pete Willis, Rick Allen and Steve Clark.

CHRIS WALTER/WIREIMAGE

out with *Hotel California*, and it's like, "Wow!" And there was nothing wrong with the Jeremy Spencer/Peter Green (era of) Fleetwood Mac. But then you've got the booking of Mick's thing and one album and then all of a sudden *Rumours* — Boom! It's quantum leap!

I think what we've done here much later in our career, admittedly, 45 years into it, we've come up with an album that it's still us, but it's not the more of the same. There's enough classic Leppard with "Gimme a Kiss" that rocks. "All We Need," "SOS Emergency," "Fire It Up," "Kick" — (with those), people can go, "Oh yeah, I'm comfortable with this." But then we can go a little left field with "Lifeless," "This Guitar," "Angels," "Goodbye for Good," even "From Here to Eternity," which is essentially a murder ballad. They're just a bit different to anything that we've really done in the past. We may have done one song like that per album. We've done six or seven on this one. We didn't realize it at the time, but, you know, you have to look retrospectively over the last 18 months of this project. It just became apparent that it was the right thing to do. And considering that *Pyromania* and *Hysteria* are 39 and 35 years old, so is our audience and so are we. So we all think that they're ready to take this journey with us because we've all been on this journey, and we don't wanna necessarily repeat ourselves 100 percent. It suits some bands. I don't think I'd want to hear AC/DC doing an acoustic song with a piano in it. But with us, we've always been a bit more towards Queen when it comes to the diversity of our songwriting. We're just a bit more behind the eight ball when it comes to the time we did it in. It took Queen four albums, it took us 12. But I'd rather be the tortoise than the hare in this scenario because 45 years into our career, to do what is what we consider pretty much a career-defining record, is quite a statement to make and quite an achievement if I'm right, you know.

Everything about it was organic. Not forced, not, you know, "You guys should do this." We didn't have a deal. We made this record for ourselves, to see how it turned out. And we truly believe it turned out better than anybody's expectations could possibly have been on day one. Day one was giddy excitement at doing this, but it just kept getting better and better as the months rolled on.

GM: *Well, I think one thing that speaks to your longevity is the fact that there's a timelessness to your music. You commented on your demographic, but younger generations are listening, like they would to Led Zeppelin or The Rolling Stones. And that's unique because not all bands have that. And you'll notice that high school kids will be listening to Def Leppard. They get turned on to it, not necessarily by their parents but by Spotify, you know what I mean? Spotify has recommendations, right? And they're like, "Wow!" And they listen to your music, they get turned on to it. So you see these kids wearing Def Leppard shirts. You must see it in your audience.*

JE: Oh yeah. I've always been aware of the fact that this can happen if you try hard enough. I went to see the Stones in '89 on the *Steel Wheels* tour. It was great, you know, but as I kind of like to do, people watch, I'm wandering around going, "Look at this lot." Half the audience weren't born when *Sticky Fingers* came out, never mind the first album, you know. And then I see dad, son, grandson, and they're all singing "Miss You." You know, 8, 28, 58, and I'm thinking, I really hope this happens to us down the road. Different circumstances; there was no Spotify back then. So that was father to son to grandson sort of thing, you know? But I think Spotify, Apple... it doesn't matter which streaming service it is, (they) have all helped establish us as a cool legacy band, if you like.

You gotta remember: We were one of the longest holdouts. We didn't announce our digital deal until me and Neal Schon were doing the promo for the Journey stadium tour in 2018, in January. And then because in the past I would have to ring our management and say how many copies has blah, blah, blah sold? "Oh, I'll get back to you in two weeks" and then have to call somebody, and they'd have to go flicking through a filing cabinet, looking for a sheet of paper. Now you get, "Do you wanna know how many times you were streamed this morning in Venezuela?" We've got this instant information. And I was told the other day that we're almost 6 billion streams since January '18. I'm like, "Wow, this is insane!" You know, that's not Taylor Swift or Adele territory, but for us, that's pretty incredible, you know? And these things, again, they inspire you to just walk a little bit taller. And, also, you now realize that you're streaming so massively in South America, that you pretty much got the tour booked around where you stream. This was the information that was always guesswork in the past. Now it's the information highway.

And between streaming and social media, which you can pretty much tie together, hand in hand, we have this unique situation of having this perpetual vehicle.

You don't wait now until Thursday lunchtime for the music mags to come out, which is what we used to do in the U.K. We had *Record Mirror, Disc, NME, Sounds*, and they'd all come out Thursday. And they'd all pretty much have the same information, but you'd have to flick through it to see who's on tour, what songs are being reviewed, and then put your order in to buy a copy of it. It's totally different, but it's just as exciting. I don't think it's as organic, but everything else, whether it's gaming or music or news, any kind of information, the fact that it's instant, it might get blasé, but at least you've only got two or three minutes to catch what you need to catch. You don't have to wait till 10 o'clock for the news at 10 to come on, find out what's going on in the world. You can sit on the loo, grab this, it's Sky News and see what's going on. (laughs). And so from a musical point of view, it's really helping all artists, I think, but I'm glad we held out because it made it give our back catalog a big bang when we finally announced it.

GM: *One thing that Def Leppard has mastered is the combination of hard rock and melody. And one song that I can reference on the album is "SOS Emergency" because it defines that perfectly. I don't know if you agree or not.*

JE: Well, yeah, I would because it's a hardcore guitar song in a pop sensibility for a ...

GM: *Dirty riff, a raw riff.*

JE: Yeah. *Great* riff. I would say the same as well about "Gimme a Kiss" — that rocks because it's a humorous title. I wanted it to be like (Mick) Jagger. I wanted the song lyric to sound like Jagger looks in the "Start Me Up" video. He looks like he's having fun. You remember the video, with all them crammed tightly, and he's just doing what Jagger does, looking at the camera and just acting like, you know, like a kid. And I wanted the lyrics to have a Jagger-esque kind of vibe about it.

I think with "SOS Emergency," it's not really as fun a song, but it's got the bounce, it's got the beat, you know, and it's got the melody because as much as the guitar parts got a real heavy intro, when it comes down to the verse, Phil

[CONTINUED ON PAGE 98]

DEF LEPPARD SELECTED DISCOGRAPHY

LPs

BBC TRANSCRIPTION SERVICES

- CN 3613 In Concert (one side by The Jags) 1980 $300

Bludgeon Riffola

- MBDV 9519 Slang 2014 $80

CLAYTON WEBSTER CORP

- RR 83-19 Retro Rock (one side by Foreigner) 1983 $50

MERCURY

- SRM-1- 3828 On Through the Night 1980 (Chicago skyline label) $15.00
- SRM-1- 4021 High 'n' Dry 1981 (Chicago skyline label) $15.00
- 810308 -1 Pyromania 1983 $15.00
- 822533 -1 On Through the Night 1980s (Reissue of 3828) $15.00
- 818836 -1 1984 High 'n' Dry (Altered version of 4021, incl. remixes) $15.00
- 830675 -1 Hysteria 1987 $15.00
- 832962 -1 Hysteria 1987 (Limited-edition picture disc in plastic sleeve) $80.00
- 810308 -1 Pyromania 2008 $25.00
- 1775319 Hysteria 2008 $25.00

WESTWOOD ONE

- W88-02 Off The Record Special with Mary Turner 1988 $200
- 88-06 In Concert (one side by Thin Lizzy) 1988. $200

Current market value for records in Near Mint condition

SEX PISTOLS GUITARIST **STEVE JONES** CELEBRATES A NEW RETROSPECTIVE VERSION OF THE INCENDIARY *NEVER MIND THE BOLLOCKS* ALBUM AS WELL AS *PISTOL*, A TV VERSION OF HIS AUTOBIOGRAPHY.

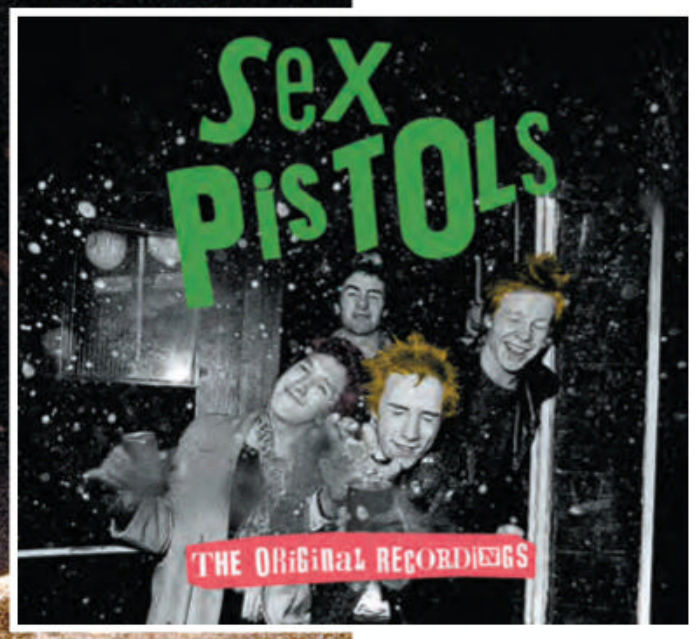
BY MARTIN POPOFF

Sid Vicious, Steve Jones and Johnny Rotten (aka John Lydon) of the Sex Pistols perform during the opening night of their American tour at The Great Southeast Music Hall in Atlanta, Georgia on January 5, 1978.

RICK DIAMOND/GETTY IMAGES

SEX PISTOLS

KEEPING UP WITH JONES



The Clash, (I'm) Stranded, Damned Damned Damned, *Young, Loud and Snotty, The Boomtown Rats, Ramones, Leave Home, Rocket to Russia, The Diodes* (Canadian — look it up!). At the end of 1977, that would constitute the rest of the Top 10 punk albums as far as me and my 14-year-old schoolmates were concerned back in Trail, B.C., Canada, still loving all things heavy metal, but now this scourge as well. But not a sullen teenager among us would be so stupid as to deny that *Never Mind the Bollocks, Here's The Sex Pistols*, issued October 28, 1977, was at the top of the punk heap, with Johnny Rotten shouting down all comers while the rest of the guys quietly stole their guitars and amps.

Every respectable punk poll now still puts the Pistols at pole position, so it's no surprise that interest in the band's one-album career (the most famous one of those ever) persists. This is why there's a six-part bio-pic series launched called *Pistol*, through FX/Disney/Hulu, directed by Danny Boyle of *Trainspotting* and *Slumdog Millionaire* fame.

And no doubt because of the TV series, we're also seeing an album called *The Original Recordings*, which contains all of *Never Mind the Bollocks*, plus anything else one might call a Sex Pistols song, most notably band originals "Did You No Wrong," "I Wanna Be Me" and "Satellite." Back to 1977, a fond memory was owning the U.K. original of *Bollocks*, but then having the Canadian copy arrive in town, with slightly different colors to

Johnny Rotten (left), Steve Jones play the De Effenaar, Eindhoven, Netherlands, December 9, 1977.

GIE KNAEPS/GETTY IMAGES

the cover art and also one extra song, "Submission," which is also included here.

"I mean, you've got everything on there, and I guess it's going to be coincided with the TV show," begins Jones from his L.A. home, rising to the interview despite fighting allergies. "That's the main thing; it's all going to happen at once. You've heard it all before, basically, if you're a fan. I don't even listen to punk anymore. I'd rather listen to Steely Dan, to be honest with you."

But of course, there's the rub: Not to be extreme about it, but *Bollocks* is the *Gaucho* of punk rock records. Metalheads loved it because of its pristine yet red-blooded production values, its professional performances and the fact that — like Steely Dan — the lyrics had meat on the bone. But then unlike Walter Becker and Donald Fagen, the album was wall-to-wall power chords. Jones kind of agrees with all this, when asked why the album was such a hit — in fact, it's RIAA-certified platinum right now, making it one of the only original-era punk albums to find gold status. (The other notewothy gold album is The Clash's self-titled debut.)

"Well, my view on it, we spent a lot of time doing that record," says Jones. "We didn't just go in there and go crash bang wallop, like a lot of punk bands did, thinking that's what you had to do. There were no rules, by the way. We just wanted to make it right. And for me, that was the best time of being in The Sex Pistols, was making that album. I didn't care about much of the other stuff, all of the hullabaloo. I mean, it was fun, don't get me wrong, but making *Never Mind the Bollocks*, we were completely sober, focused and we were on a mission to make it sound great. And I don't think I'd even been playing a year before that, when we were doing that."

Much has been made of the production of the album, to the point where other bands looked down their noses at the Pistols, as did snobbier punk fans, calling the album too commercial.

"Well, I think we got the perfect producer," counters Jones, refreshingly unapologetic about making good product. "Chris Thomas and the engineer Bill Price really spent a lot of time with me working on doing little bits and pieces and cutting the actual tracks. We already had a lot of the tracks ready. There were a few, I guess, new things, like 'EMI.' I don't think we had that when Glen (Matlock, replaced by Sid Vicious) left the band. Because the only thing we did with Glen, the original bass player, was 'Anarchy,' and then, you know, Sid couldn't play, so I ended up playing all the bass. Not that I thought I was a bass player. But I could just go duh-duh-duh, and it seemed to work.

"But when you listen to The Clash's first album — which, I'm a big fan of, *The Clash* — they used, I think, their sound guy. Like we were going to do originally. We were going to use Dave Goodman. And it was just a disaster in the studio; it got all crazy. And The Clash's first album, I think they used their engineer, and it sounds like it. Sonically it's terrible. Great songs, but that could've been so much better. I still like it, but that's what I mean; when we got Chris Thomas, we were working with a pro, and it made it a lot smoother. And Bill Price was important. The two of them together really gelled with each other. He was definitely the knob-twiddler, Bill. He was definitely the one twiddling the knobs, and Chris would tell him, 'Put a little bit more of this, do this, do that.' But they were a great duo."

Just one of a dozen crazy Pistols storylines is that, yes, the band had a new bassist who couldn't play bass. But like Jones says, no problem: "It's pretty much straight-forward stuff; there were no runs or anything, really. The feel just had to be right, and with Cookie (Paul Cook, drums) and his style, the feel was definitely right. When we cut the tracks, basically it was just me and Cookie. He played the drums and I played guitar, and I put the bass on afterwards. Me and Cookie know how to play together; we've been friends since we were 10 years old. It's like Keith Richards and Charlie Watts when they play all sloppy — I think we're very similar. But yeah, we cut it as guitar and drums, and you just had to imagine there was going to be a bass there."

As for why there was no Sid: "He was in hospital. With hepatitis, thank God."

After which Jones had to teach him how to play. "Yeah, if you could call it teaching, I just told him where to put his fingers, and I put little bits of tape where to put his fingers. But that was not a highlight in my life, trying to teach Sid to play bass. He tried at first, but I think

Johnny Rotten onstage with the Sex Pistols at The Great Southeast Music Hall on January 5, 1978, in Atlanta, Georgia.

TOM HILL/WIREIMAGE

he would've rather played guitar. But he wasn't very good. It's not his fault. He had a musical head, I do believe. He just got thrown in the deep end and he just ... you can't teach someone in two weeks how to play bass.

"It's mainly John who wrote the lyrics," answers Jones, asked about songwriting duties. "I wrote a couple of lyrics here and there, 'Lazy Sod,' 'Seventeen' (note: 'Seventeen' is sometimes called 'I'm a Lazy Sod'). But it was mainly John. And me and Glen split the music. He came up with 'Anarchy,' 'God Save the Queen,' 'Pretty Vacant.' I came up with 'Holidays in the Sun,' 'Bodies,' 'No Feelings,' 'EMI,' that was my music. And we just kind of added our ideas. Well, actually, I had to, because when Glen departed, that's when we still had to write songs, and that forced me to come up with the tunes. I didn't really write a lot when Glen was in the band, not really."

Asked if there's a type of song that Glen would write versus himself, Jones says, "Not really. I think at the end of the day, it's played by the same two guys, and I think it meshes into one. So they sound similar, I guess. Whenever Glen played me a tune and he said, 'What do you think of this?' I was like, 'Well, it's a bit like The Beatles. Let's make it more raw.'"

Another thing I'll always remember about playing *Never Mind the Bollocks* for the first few times back in 1977 was the singing, both Rotten's sour delivery

(top) Johnny Rotten singing to a somewhat bewildered crowd (at least for the moment).

(right) After Glen Matlock's departure, the Sex Pistols had the classic lineup of (L-R) Paul Cook, Johnny Rotten, Sid Vicious and Steve Jones. The lads are seen here having a good time in front of a British 'wine shop.'

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and heavy English accent and then come chorus time, those proto-hardcore gang vocals. Both were elements that scared the bejesus out of us as 14-year-old punk wannabes.

Jones downplays these hollers, remarking that "the chorus in 'Anarchy' is like a singalong course, you know what I mean? But there really ain't a lot of vocals on them. We weren't out there doing 20 takes of backing vocals at all. It just sounds like there is."

As for Rotten, same sort of attitude: "He just sung the way he sung. That's the way it came out of his mouth the first time he sung, and that's the way it stayed. You'd have to ask him that. But yeah, he definitely doesn't sound like what most English guys sound like when they sing, because they sound American. You know, I do, too. It's just that most everyone, they sing with that American thing. But the punk thing was often in that style, keeping the English accent. Even with American punk bands, they kind of sung that way."

But they were copying The Sex Pistols! "Yeah, but then again, why were all the English bands singing with American accents? Our bands were copying Americans."

Dispelling one common misconception about the album, i.e., massive multi-tracking of rhythm guitars, Jones says, "A lot of people think there's like ridiculous amounts of guitars — there's actually not. Maybe 'Anarchy' got a bit more produced than the other tracks. But no more than two or three bits and pieces on each track. As for the solos, I always say that when you're a three-piece and you're not ... you know, we were all fairly new musicians at the time, playing live. And if I start playing one note, the ass is going to fall out of it. So when you play Chuck — Chuck Berry — it kind of fills it in; it still keeps it full. And it's easy to play Chuck Berry kind of riffs. So that was a necessity, in my mind, to play like that. It's great, it's rock and roll, and I just played it with more vengeance than Chuck did, you know?"

I asked Jones if he was ever a true-blue "Rocker," or, for that matter, a Skinhead or a Mod or that most extreme version of Rocker, a "Teddy Boy" (let's not debate my upper/lower case of all this).

"Oh, absolutely. I love '50s music — love it," says Jones. "I still listen to '50s music, always. I'll always be a fan. My mom used to be a Teddy Girl, you know? I think that's where I get my rhythm from. Yeah, I mean, I did all that. I was experimenting when I was a kid, man. I just wanted to be a part of something. I didn't care what it was. And I would try it all — Skinhead, Rocker, Greaser, Teddy Boy, the lot — I did the lot."

As for the TV miniseries, Jones says, "If you want to watch it as a documentary, I think you're going to be disappointed. But you've got to make it entertaining. And it ain't all timeline, because it's not a documentary. It is what it is and it's definitely my view on things, you know, 90 percent of it. Of course Danny puts his bit into it because he's trying to make it good. But it's great, I love it. I'm really excited about it. There are really good insights into what happened behind the scenes; it's very interesting."

And again, the reason all this exists at all is one flame-thrower of an album called *Never Mind the Bollocks, Here's The Sex Pistols*. Although I'd be remiss not to mention that there's a pile of great music Jones did after the Pistols, much of which

THE SEX PISTOLS
THE SEX PISTOLS: THE ORIGINAL RECORDINGS

UMe (CD, 2-LP)

★★★★

One could consider the Sex Pistols the most influential rock music group of all time, given that the band's legacy is based on just about two album's worth of material (depends on how you count *The Great Rock 'n' Roll Swindle* songs without Johnny Rotten/John Lydon on lead vocals). This recent "best of" set distills the band's oeuvre to 20 tracks.

As an overview of the band's career, it hits the right high points. You get the singles "Anarchy in the U.K.," "God Save the Queen," "Pretty Vacant," and "Holidays in the Sun," which alone guaranteed the group a place in rock history. You get another five tracks from the group's sole album, *Never Mind the Bollocks, Here's the Sex Pistols*. You get a couple B-sides, and the best stuff from *Swindle*, including the raucous Monkees cover "(I'm Not Your) Steppin' Stone" and the Sid Vicious tracks; Vicious is given the honor of closing out the album with his inimitable performance of "My Way."

As a single disc set, it's more comprehensive than 1992's *Kiss This*, which gave you all of *Bollocks* but less of *Swindle*. There's no previously unreleased material. But it's a well curated selection focusing on the studio tracks — no demos, alternate takes, or live tracks here — that fully displays the band's power, still ringing down through the years. And in a nod to collectors, in addition to the CD and double black vinyl editions, the set will also be available in a double LP set on transparent green vinyl.

— Gillian G. Gaar

is becoming forgotten. To be sure, the Chequered Past super-group and his first solo album, *Mercy*, ain't so hot, but another supergroup, Neurotic Outsiders, is killer, as is his second solo album, *Fire and Gasoline*. Best of all and most forgotten is the band he had right after the Pistols. Unfortunately, it's not a good topic of conversation.

"Well, you know, the Pistols broke up, and I unfortunately went down the road of doing heroin," explains Jones. "Me and Cookie started the band because we didn't know what else to do. 'Silly Thing' and 'Lonely Boy' (which are part of *The Original Recordings*) were written after we broke up. Even though it comes under the Sex Pistols umbrella, it was just me and Cookie that did 'Silly Thing.' This was around the time when we were doing the band The Professionals. And then 'Lonely Boy,' I just wrote that for the movie, *The Great Rock 'n' Roll Swindle*."

And that song on *Swindle* with the singers auditioning to be the next Sex Pistols singer? "No, it wasn't going to happen. That was just in the movie. That was just, you know, Malcolm (McLaren) doing his shtick. We weren't serious about doing it, I don't think. But yeah, with The Professionals, wrote some decent songs, but I was really interested in just checking out and getting high. It wasn't a good time for me. I feel bad for Cookie, that I tortured him in that period. There were some decent songs, but I don't have good memories when I listen to that stuff."

Oddly, the lesson here is "Just say no." And I say oddly, because we're using *Never Mind the Bollocks* — a record that was no less than a manifesto for anarchy and the attendant destruction of British civilization — as our beacon of sobriety.

"Yeah, it's funny, isn't it," muses Steve. "Everyone was on board. I remember cutting some tracks when it was still daylight. I did a lot of the guitars in the evening, but we never went too late, as far as I remember. It was pretty normal hours. We were so into it; it was great. No one was messed up in the studio. We were in there meaning business. And I think you can tell that it's made well and it sonically sounds great, and the songs are great. It's just one of those time capsules that will be around forever." ◎

SEX PISTOLS SELECTED DISCOGRAPHY

LPs

BALL-X

- 72310 Pirates of Destiny (documentary LP) 1989 $20.00

RESTLESS

- 72255 Better Live Than Dead 1988 $35.00
- 72256 The Mini-Album 1988 $25.00
- 72257 The Swindle Continues (co-credit to The Ex-Pistols) 1988 $20.00
- 72511 Live at Chelmsford Top Security Prison 1990 $35.00

RUTHLESS RHYMES

- SP 2900 Gun Control: Live at Winterland 1979 $80.00 (other label releases $50-$60)

SKYCLAD

- SEX 6 We've Cum For Your Children 1988 $20.00

THE AMAZING KORNYFONE RECORD LABEL

- TAKRL 916 Gun Control: Live at Winterland 1978 $100.00

RHINO/WARNER BROS.

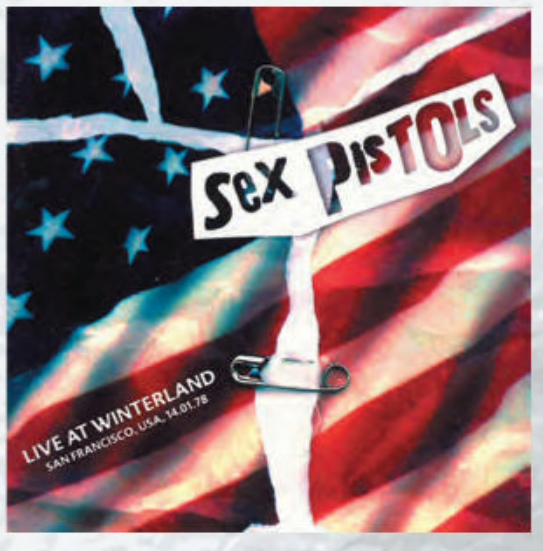
- 3147 Never Mind the Bollocks, Here's the Sex Pistols 2008 $30.00

VIRGIN

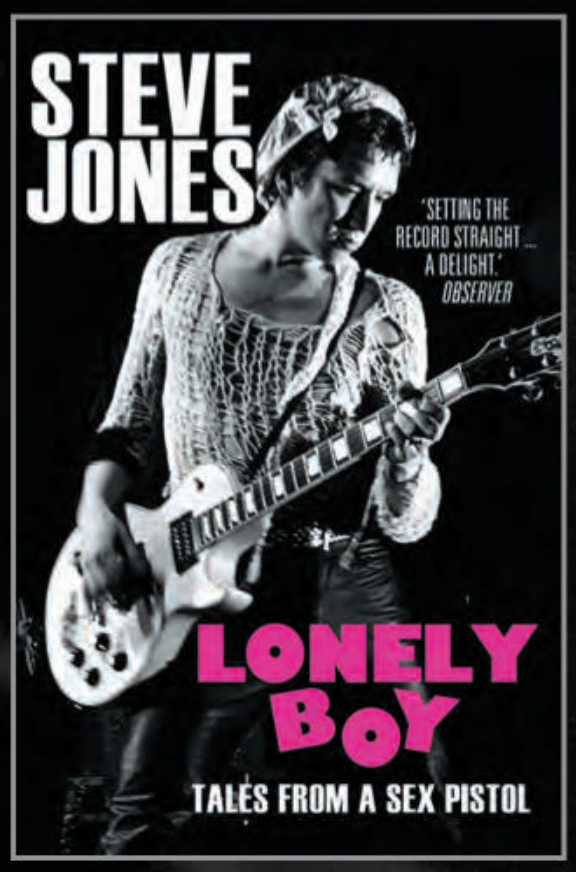
- VD 2510 The Great Rock'n'Roll Swindle 1978 $50.00

WARNER BROS.

- BSK 3147 Never Mind the Bollocks, Here's the Sex Pistols (with sticker "Contains Sub-Mission") 1978 $80.00
- BSK 3147 Never Mind the Bollocks, Here's the Sex Pistols (custom label) 1978 $60.00
- BSK 3147 Never Mind the Bollocks, Here's the Sex (white WB label) 1978 $30.00



Current market value for records in Near Mint condition



Love from a Lonely Boy

Steve Jones' book — which provided the building blocks for the TV miniseries — is called *Lonely Boy: Tales from a Sex Pistol*. Here's a look at the music that served as the building blocks of Jones, the guitar-slinger (and singer).

TOM HILL/WIREIMAGE

1972

"The music that I liked, the sweet spot for me was 1972, all the bands that were around at that point. There were some great albums in that period, '71, '72, and the bands I loved were Roxy Music, Spiders from Mars, Mott the Hoople, Queen, Rod Stewart and the Faces, glam, good-time bands, not drab. So in my head that's basically what I wanted to play like, even though I couldn't really play. Sweet were great, but I just thought they were a bit jokey, like Slade. They were great players and had great songs, but for me it just didn't have that bit of class. There was a little bit of cheese in there."

THE NEW YORK DOLLS

"I was a big fan of the Dolls. Again, glammy-looking, they had the glam thing, and I saw them open up for the Faces actually, at Wembley Pool. And I was like, wow, these guys are really wild. I love them. Most people were there to see the Faces and they were not interested in the New York Dolls, and they were throwing stuff at them. I thought they were great; really, really loved that. I wasn't crazy about the second album, but the first album, produced by Todd Rundgren, was killer. That was a big one."

THE STOOGES

"Great band; I found that very inspiring. That was closer to our idea at the time when I actually started learning to play guitar on a little record player, playing *Raw Power* and *Fun House*."

THE RAMONES

"Yeah, I saw them at the Roundhouse. But apparently, they played a couple of times that I supposedly saw them. But I don't remember. I remember the one show vaguely, and everyone came out of the woodwork to watch it. We were already doing shows ourselves at the time, and actually we were playing up at some seaside town the night they supposedly played somewhere else in London. But I don't know; there's a discrepancy on the dates. I like the Ramones; don't get me wrong. But it was different than the English punk. That New York thing and the English thing is always debated; everybody claims they invented punk."

BUT *NOT* PUB ROCK

"No way, no, no. Although I used to go and see a lot of them bands. Dr. Feelgood were great live, when you'd see them in a little pub — very exciting, Wilko Johnson was great to watch. But no, that had nothing to do with punk — at all."

AND NOR DID HEAVY METAL

"No, we didn't even know what heavy metal was back then. It wasn't really a term back then. I mean, if you want to call Black Sabbath heavy metal or Deep Purple, yeah. But as far as what people think heavy metal is now, like Judas Priest and all this other stuff, no, we never listened to it. I did like Black Sabbath though; I didn't mind them. And I didn't mind Deep Purple. Blue Öyster Cult, with one or two big songs, obviously, were great. Kiss, never listened to one lick. And Uriah Heep, I wasn't interested in that, 'The Wizard' and 'Dreammare' and all that."

THE 10 BEST/WORST THINGS ABOUT WOODSTOCK

BETTMANN/GETTY IMAGES

IT'S ANOTHER **WOODSTOCK** ANNIVERSARY, BUT AS YOU ATTEMPT TO REMINISCE IT'S TIME TO HEAR THE BEST AND WORST EXPERIENCES FROM SOMEONE WHO WAS (ACTUALLY) THERE FOR THE ONCE-IN-A-LIFETIME EVENT IN 1969.

BY MIKE GREENBLATT

I was 18 in 1969. My friend Neil and I were planning to go see Led Zeppelin down the shore in Asbury Park, New Jersey, that weekend, but the constant advertisements on WNEW-FM with the names of all our favorite bands in one weekend on one stage helped us change our minds.

So we bought two three-day passes at The Last Straw, a head shop in Bloomfield, for $17.50 each. My mother made sandwiches. We loaded up my 1964 Chevy Nova with two canteens of water, clothing, pot, soap, towels, a tent, books, Monopoly, toothpaste (we forgot toothbrushes) and sleeping bags.

We had no idea what we were in for. We also had no idea that everything we brought would stay in the car for the next four days untouched.

I've always said Woodstock was the best and worst weekend of my life.

Forty-eight years later, *Goldmine* Editor Pat Prince persuaded me to write a book about it.

Fans sitting on top of a painted bus at the Woodstock festival, August 1969.

TOP 10 BEST THINGS ABOUT WOODSTOCK

ARCHIVE PHOTOS/GETTY IMAGES

CAMARADERIE

There was a palpable sense of camaraderie. We were all in this together. We knew the world was watching. That long-haired dude next to you was your brother. He had the same politics, liked the same music, and shared his stash. That bare-breasted girl within reach was nurturing, philosophical, friendly, gorgeous and — despite it being hard to believe after the sh*t shows of Woodstock ’94 and ’99 — we treated them with respect.

PEACE & LOVE

I’m still amazed 53 years later that 500,000-plus people could be in one place at one time with not enough food, water or shelter from the storm — AND NOT ONE INSTANCE OF VIOLENCE WAS REPORTED. Sure, a hot dog stand was burned down. People died. People were born. That happens in every city, and for that weekend, we were one of the largest cities in the state.

I fell in love twice: once with the laughing girl and once with the crying girl. I met the former in the lake. I met the latter after Friday’s music had ended. It was almost three in the morning and there was nowhere to go. Joan Baez had us in tears at the plight of her husband, David, in jail for resisting the draft that loomed large over all of us. That’s when I noticed the crying girl and went to console her. We basically solved all the world’s problems in the next two hours. She was *so* understanding. For a second or two, I thought I had found the girl of my dreams. She was intelligent, profound, beautiful and instructed me on the ways to show up for my draft physical so I wouldn’t be drafted. We watched the sunrise together.

The next day I went swimming. It was noon and the band that was playing — Quill — was awful. So I went exploring and when I found the lake filled with

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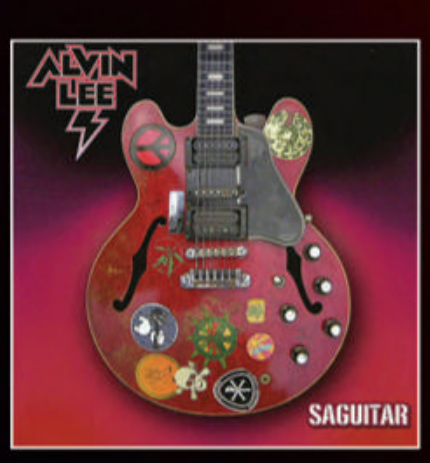

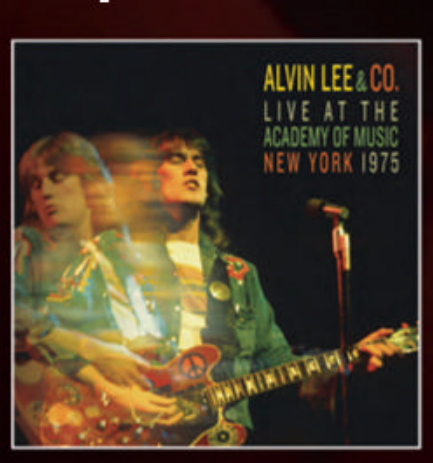

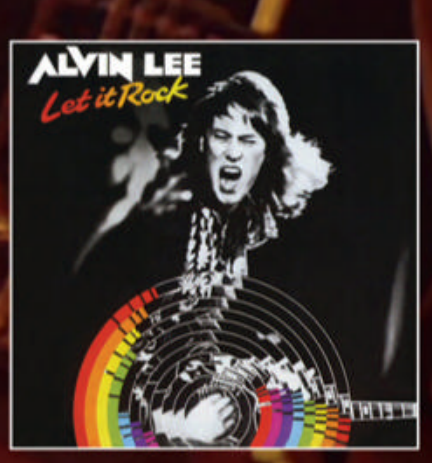

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ALVIN LEE

naked people of both genders, I stripped down and waded in. That's when I saw her. It was right there and then that I knew that this time, I had *really* found the girl of my dreams. Our eyes locked. I swam up to her. Usually, in the course of human events, when you meet a girl for the first time, you're usually not both naked. I asked her to join us, bragging about our spot so close to the stage. She almost acquiesced but told me her boyfriend was waiting for her. Still, we kissed before she swam away and broke my heart.

SLY AND THE FAMILY STONE

It was four in the morning. Janis Joplin had just finished. We were all talking about how her new group, The Kozmic Blues Band, sucked. I was telling my new best friends about how great she was in Jersey City recently when our reveries were interrupted by easily the greatest set of live music I had ever heard in my life up to that point. Sly and the Family Stone were so powerful, so soulful, so loud and joyous, that we were all dancing and doing whatever he told us to do: flashing the peace sign and yelling "HIGHER!" at the top of our lungs. The set ended after five in the morning and, try as I might, I fell into a deep sleep that not even The Who, at 5:30 a.m. could wake. Truth be told, I slept soundly throughout The Who and Jefferson Airplane, who went on at the ungodly hour of seven in the morning.

THE FISH CHEER

I was still in the lake mourning the absence of the laughing girl when the stage went silent and I knew the next band, Santana, would blow us all away. Nobody had ever even heard of Santana. Their debut album wasn't even out yet. But I had just seen them a week earlier on the site of the 1964 World's Fair in Flushing, Queens, New York, opening for Buddy Miles, and I knew they'd be great. I got back to our spot and there was trusty old Neil reading a book. Thank goodness a neighbor had erected a huge flag with a peace sign on it real close to us or I would never have found my way back. Neil and I had an agreement. One of us had to stay on the spot at all times.

Musician Sly Stone of the psychedelic soul group Sly And The Family Stone, performing at the 1969 Woodstock Festival.

WARNER BROS/MICHAEL OCHS ARCHIVES/GETTY IMAGES

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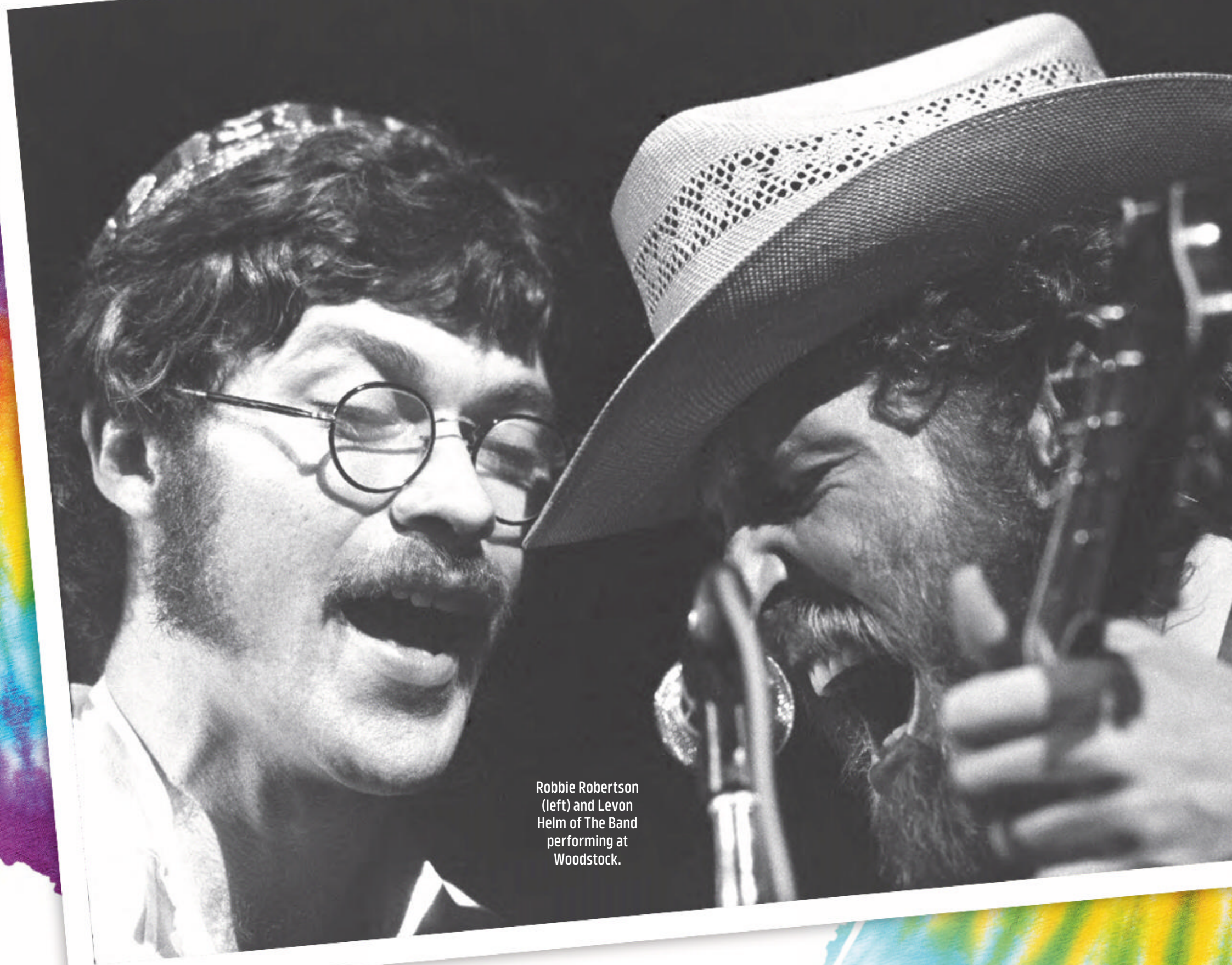


Robbie Robertson (left) and Levon Helm of The Band performing at Woodstock.

HENRY DILTZ/COURTESY OF ARCHIVIST GARY STROBL

BUT SANTANA WAS LATE

To entertain us as we waited, Country Joe McDonald, the lead singer of Country Joe and the Fish, who would go on to write the forward of my book, walked out on the stage alone on a moment's notice to give us the ultimate Woodstock moment. He was singing some country songs that we ignored, and he seemed perturbed and left the stage. When he came back, he said, "Give me an F!" And we shouted out "F!" Then he said, "Give me a U." And we shouted out "U!" "Give me a C!" And we shouted out "C!" "Give me a K!" And we shouted out "K!" "What's that spell?" And we shouted out, at the top of our lungs, "F*CK!" "WHAT'S THAT SPELL?" And we shouted out "F*CK!" again. Seven times he asked us, "What's that spell?" and seven times we said that glorious word that represented total and complete freedom when uttered aloud with tens of thousands of others. It was hilarious. It was revolutionary. It was profound. It was, upon reflection, one of the greatest moments of my teenage years. To shout that particular word, to see others laughing and shouting out that word right along with you, was a cosmic event of pioneering proportions. And to this day, I have a special place in my heart for the man who gave us that opportunity.

THE BROWN ACID

I sometimes reminisce about how the LSD I took on Sunday right before Joe Cocker's set got me through the monsoon. It was hot and sunny. An older woman was handing out loaves of bread and little brown pills. I devoured the bread with Neil and popped a pill. Neil stayed straight the entire weekend. I stayed stoned, mostly on OPD (Other People's Dope) since the ounce of pot I brought was, of course, still in the car, and who the hell even knew where the damn car was. It came on strong during Joe Cocker's set, and his versions of Bob Dylan, Ray Charles and The Beatles were just so

Max Yasgur (below), whose land was used for the Woodstock festival. "I'm very happy to get back to running my dairy farm." After the festival, he wanted to enjoy an undisturbed life. "Farming's my business. I'm not out for publicity."

damn good. But then the skies darkened, the wind whipped up, the music stopped, and, man, did it pour! Had I not been tripping so heavily, there was no way I would have wanted to stay.

TEN YEARS AFTER, THE BAND AND JOHNNY WINTER

Still maybe the greatest back-to-back-to-back performances of my whole life. Madly tripping, it didn't matter that we were wet, cold, hungry, thirsty and had to go to the bathroom. Neil was a champ. A good sport. A good friend. He wanted to leave so badly. I can't even imagine how horrible it would've been had I also been straight. But I wasn't. And it was a kaleidoscopic pinwheel of psychedelic proportions. Those three bands in a row made me forget my surroundings and taught me a valuable lesson, a lesson I still adhere to today: As long as the music is playing, everything is all right.

FINDING THE CAR

It was almost two in the morning on the last day of music. The brown acid wouldn't let up. When Blood Sweat & Tears went into that stupid "Spinning Wheel," I gave in to Neil's protestations, and we made the pilgrimage back to the parking lot. The woods were festooned with Christmas lights. People were friendly, flashing the peace sign. When we opened the car, it was like finding the holy grail, and we devoured the soggy sandwiches, drank the warm water, and, of course, I had to smoke one last joint.

MAX

The farmer whose land we were on, Max Yasgur, will always be a hero. He fought for our right to party. He fought the local resistance against our looks, our pot-smoking, our nudity and our politics. A lifelong conservative Republican, he still realized the concept of freedom and allowed us the luxury to be ourselves.

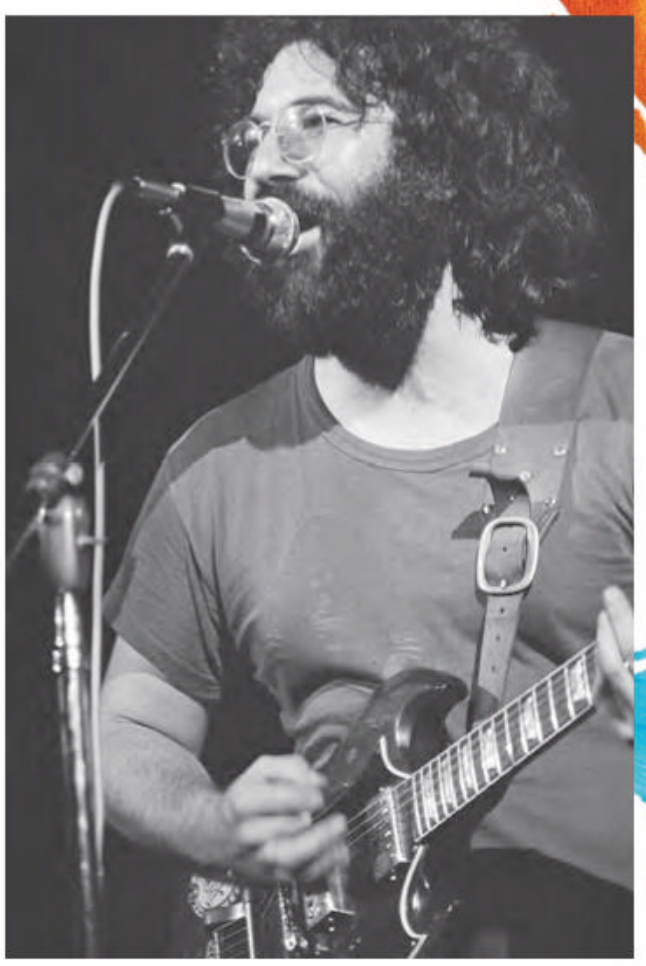
THE LEGACY

Woodstock changed my life as when I got home, I wouldn't stop talking to anyone and everyone about what I had just experienced. This turned into a lifetime of listening to music and telling people about it. That's all I've ever done. I'm looking 72 square in the face and still doing the same thing.

JOHN DUPREY/NY DAILY NEWS ARCHIVE VIA GETTY IMAGES

THE 10 WORST THINGS ABOUT WOODSTOCK

TUCKER RANSON/PICTORIAL PARADE/HULTON ARCHIVE/GETTY IMAGES



ARCHIVE PHOTOS/GETTY IMAGES

ARCHIVE PHOTOS/GETTY IMAGES

Three of the worst performances at Woodstock. (clockwise from top) The Incredible String Band, singer-songwriter Tim Hardin and Jerry Garcia and the Grateful Dead.

THE SUNDAY MONSOON

It wasn't just rain. It had rained Friday night, too, but that was a warm, light summer rain. What happened after Joe Cocker's opening Sunday set stopped the whole festival dead in its tracks and left in its wake a stunning three hours of silence as the heavens opened up and pissed down on us.

THE BIG FREEZE

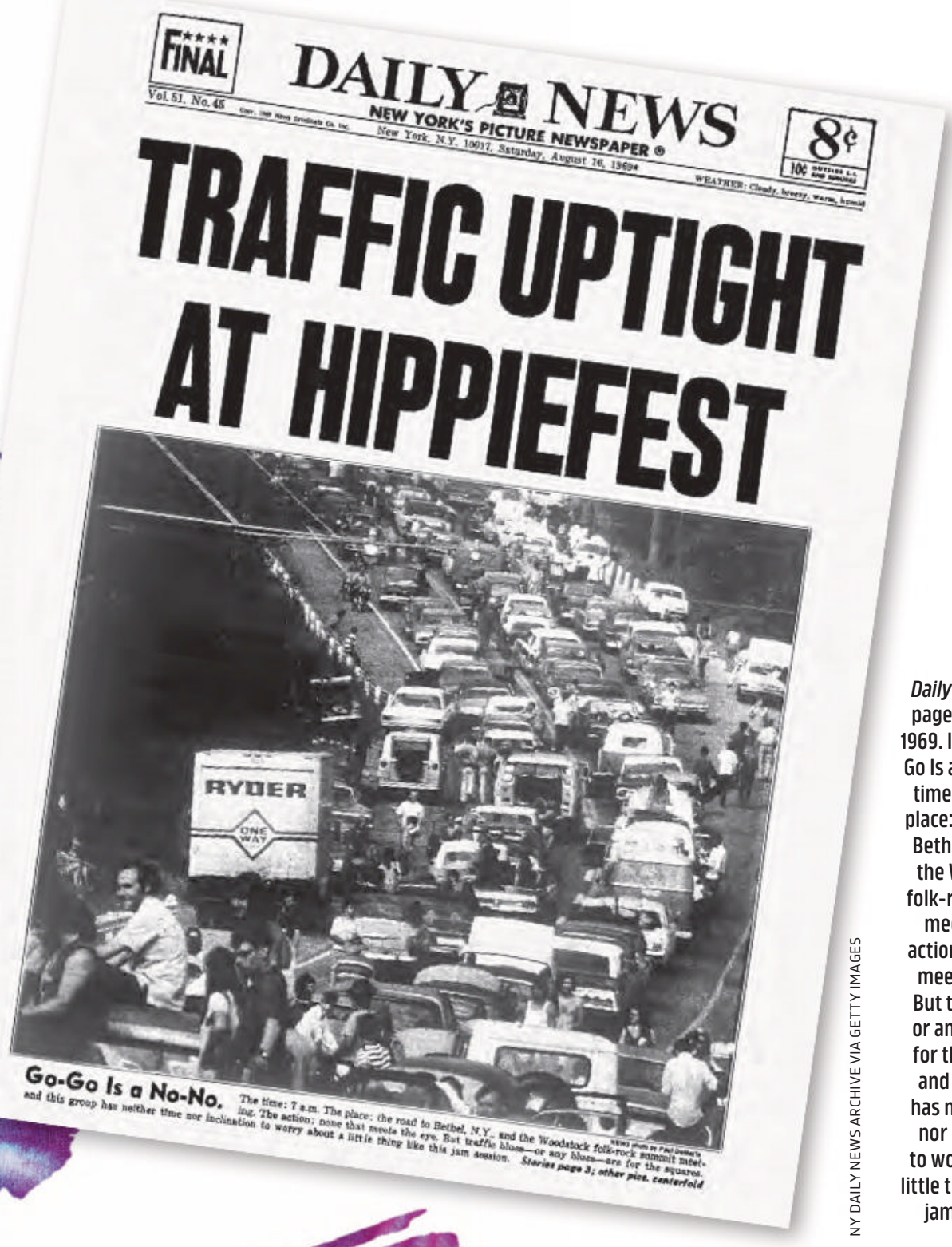
Sure, it was August, but when the monsoon ended, the cold set in. Maybe because my clothes were soaked through, my teeth chattering, my hunger gnawing at me, but my sense of displacement was multiplied tenfold because I was trapped. Neil went missing. The LSD was kicking my ass. The faces of the people around me seemed to be melting off. It wasn't fun anymore. I was in a disaster movie.

GRATEFUL DEAD

I had just finished thrilling to the totally awesome Mountain when Grateful Dead were announced as next. It was close to 11 on Saturday night. Prime time. One of my new friends told me, "You gotta really be stoned to like these guys." With that, he offered me a hit on what he described as "opiated hash." I wound up having three hits. It wasn't enough. They were so bad that the people around me were yelling "YOU SUCK" at the stage and throwing garbage. They were right. The Dead ruined Bobby Blue Bland's 1961 "Turn on Your Love Light" with endless noodling that served no purpose, offkey vocals and clunky rhythms — and it went on and on for 45 minutes. It sounded like they were just tuning up. I couldn't wait for their set to end. Boy, did they stink!

THE TRAFFIC

We set out in the morning Thursday, August 14. When we got to Route 17-B to get to the site in Bethel, New York, we were stopped dead. So dead we turned off the car and played a game of Monopoly on its roof. When we finished, we still weren't moving. But we were in it to win it, so we waited it out. And waited. And waited. Eventually, the line of cars snaked its way to the festival area, and we were directed to a parking lot at the top of the hill.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DAILY NEWS

NEW YORK'S PICTURE NEWSPAPER

Vol. 51, No. 45 New York, N.Y. 10017, Saturday, August 16, 1969* 8¢ 10¢ OUTSIDE N.Y.C. AND SUBURBS

WEATHER: Cloudy, breezy, warm, humid

TRAFFIC UPTIGHT AT HIPPIEFEST

RYDER

ONE WAY

Go-Go Is a No-No. The time: 7 a.m. The place: the road to Bethel, N.Y., and the Woodstock folk-rock summit meeting. The action: none that meets the eye. But traffic blues—or any blues—are for the squares, and this group has neither time nor inclination to worry about a little thing like this jam session. *Stories page 3; other pics, centerfold*

NY DAILY NEWS ARCHIVE VIA GETTY IMAGES

Daily News front page, August 16, 1969. It reads: "Go-Go Is a No-No. The time: 7 a.m. The place: The road to Bethel, N.Y., and the Woodstock folk-rock summit meeting. The action: None that meets the eye. But traffic blues or any blues are for the squares, and this group has neither time nor inclination to worry about a little thing like this jam session."

People running to jump into the mud after the Sunday monsoon at the Woodstock festival.

OWEN FRANKEN/GETTY IMAGES

ALL OUR STUFF WAS IN THE CAR

As previously noted, we figured to scope out the scene and then come back for our stuff. We found the stage, planted ourselves right in front of it, but, for some reason, we didn't feel like traipsing all the way back to the car on the night before it started. Big mistake. Dry clothing and my mom's sandwiches would've made it so much more enjoyable.

HUNGER

I spent most of Woodstock being really hungry. I bought hot dogs on Friday, but by Saturday, all the food at the concession stands was gone. Nobody told me about how the Hog Farm was feeding people for free. In fact, I didn't learn about them until I saw the movie a year later.

THE INCREDIBLE STRING BAND

It's amazing that these four mopes even enjoyed a few minutes of international stardom. Their delicate sound of avant-garde European folk music tinged with ersatz jazz and wobbly vocals was actually considered hip in the late '60s.

THE WAIT

We got there Thursday afternoon. We were led to believe the music was to start Friday morning. Friday morning came and went, and it seemed as if they were still constructing the stage. Friday afternoon came and went while we entertained ourselves with our new friends at what had to be considered the granddaddy of all tailgate parties. The first note of the festival, from Richie Havens, was eight hours late.

TIM HARDIN

I had been so excited to see singer-songwriter Tim Hardin. His compositions — especially "If I Were a Carpenter," "Reason to Believe," "The Lady Came From Baltimore," "You Upset the Grace of Living When You Lie" and his interpretation of Bobby Darin's protest song "Simple Song of Freedom" — were all brilliant. Little did I know he was a junkie and his set fell apart right quick.

THE MUD

I was not one of those people who played in the mud. In fact, I spent way too much time bemoaning the fact that I had enough dry clean clothing back at the car to last a week. But when the rain made our spot into a muddy lake, it was impossible to sit back down.

Mike Greenblatt's book, *Woodstock: Back to Yasgur's Farm,* can be bought at Shop.GoldmineMag.com.

Jefferson Airplane's Jack Casady and Marty Balin (on the mic) play an early morning set for the Woodstock crowd.

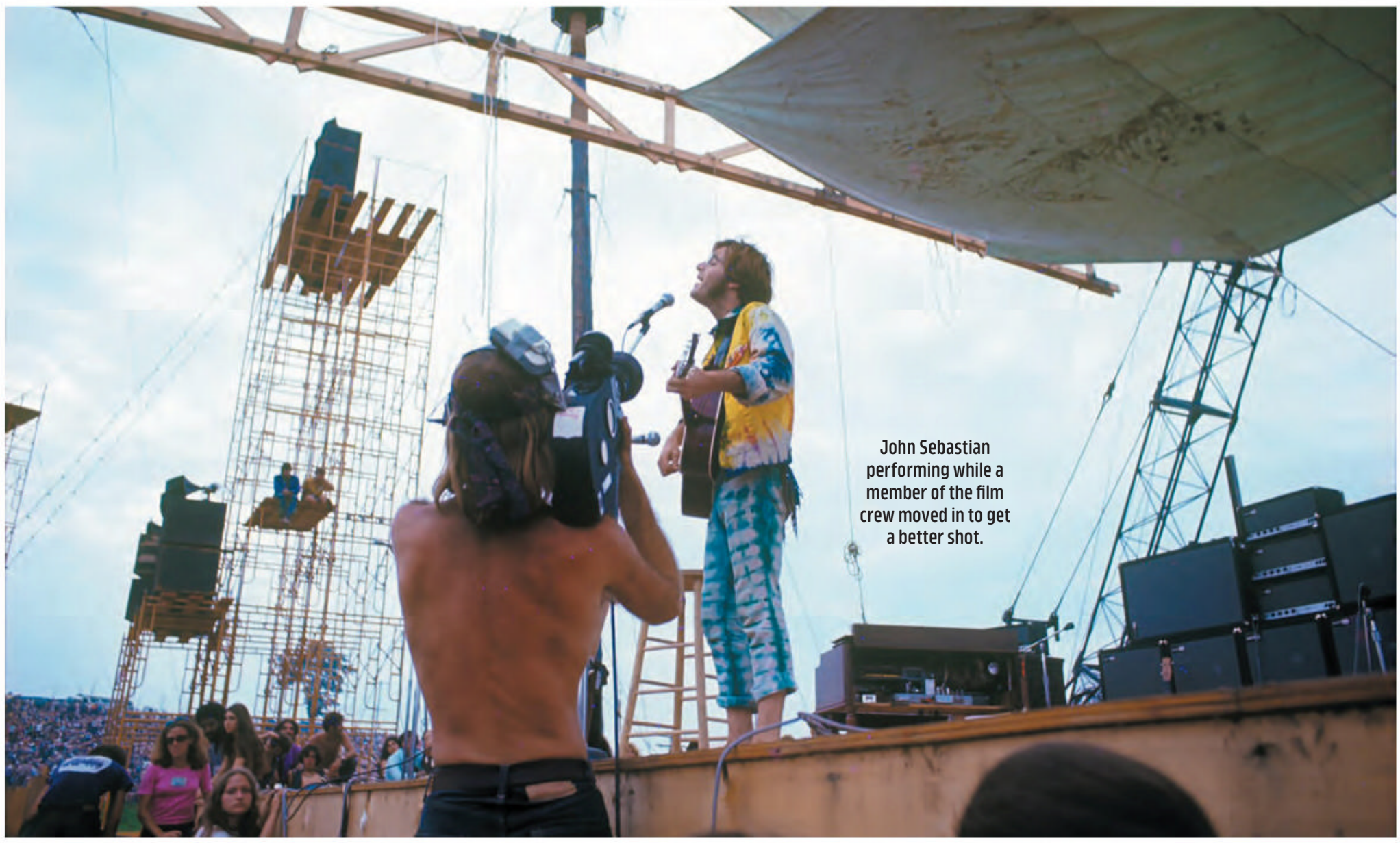
HENRY DILTZ

Members of Jefferson Airplane and their entourage waiting backstage at the festival.

HENRY DILTZ

Richie Havens opened Woodstock eight hours late, but it was worth the wait.

HENRY DILTZ



John Sebastian performing while a member of the film crew moved in to get a better shot.

HENRY DILTZ

Henry Diltz's Woodstock Journal

PHOTOGRAPHER **HENRY DILTZ** REMEMBERS WOODSTOCK EXPERIENCE THROUGH HIS SUMMER 1969 JOURNAL.

If you're reading this, chances are you've been to a few concerts. Some remember our first concert, and we all remember the last one we went to, but there is one concert that we all know of, whether we were lucky enough to attend or not. We know of it because it is the most heavily documented concert of all time. That concert is Woodstock. Why do we feel as though we were there? It's because one man had the forethought to document it, and not just photographically. That man is Henry Diltz, an American treasure. It is impossible to separate the man from the event, and if it weren't for him, Woodstock might have just been some concert that took place in the 1960s.

Here at *Goldmine*, we've featured the work of many photographers over the years; we've worked with all the legends. Henry Diltz is neither a legend nor just a photographer. Legends are something that exists only in the past, and Diltz is very much in the present, as much now as he was then. I've shot photos standing right beside him in recent years; he has never stopped. To call him just a photographer would be selling him short. Diltz is an observer, communicating to us not just through his lens, but through his thoughts and words. It is our luck that he didn't just shoot the concert; he kept a journal of the event, a day-by-day account of the days preceding the concert, the show itself and the few days that concluded this seminal event.

Henry Diltz is an ardent follower in astrology, philosophy and wisdom. He often speaks of his uncanny ability to observe as being rooted in his astrological sign (Virgo) and his Chinese zodiaogical sign, the tiger. "The tiger is an animal that sits at the top of a hill and observes all the other animals in the kingdom." Perhaps it is these beliefs that give him a wonderful sense of observation, and a completely real sense of harmony, and kindness. I've done much work with Diltz over the past few years, and it's his words and thoughts that I cherish. Quite simply, I've never met someone who was so kind, with such an inner peace. He's famous as a photographer, but that's only one facet of who he is and what he does.

We've seen photos and film of the event, and we've read accounts of the concert, but the actual show is really just the tip of the iceberg, the culmination of many hours, days and weeks of preparation. To read through his journals is to be transported back in time to the summer of 1969, a time of great change and upheaval in America. Our journey starts on Sunday, August 3, when Diltz arrived in New York, just slightly less than two weeks before the concert, after having received a call from Chip Monck, the festival's lighting and staging impresario, telling Diltz, "There's a big festival happening out here, you need to come!"

— Ivor Levene

The following entries are from Henry Diltz's journal:

Sunday, August 3. Arrived in New York, taxi to Monticello, two hours. Mel Lawrence picked me up with Otis, and tonight I sit in an empty motel room, in bed writing this. Good day!

Monday, August 4. Rain! Julia came to pick me up, came to bring me to the office, rode out to the site several times, met people, and inspected various areas and aspects. This incredible undertaking, the building of a festival grounds is like an efficient army. Michael Lang as the General, Chip (Monk) and Mel (Lawrence) as Colonels, and on down to Sergeants, Corporals, and Privates. **P.M.:** Ate at the Diamond Horseshoe hotel, hung out in the lobby all evening. "That's where most of the workers stayed in this old hotel." They took over, slept in "Costa's" empty room, but "Costa" came home unexpectedly and I finished the night in an empty motel room that was used for a bathroom.

Tuesday, August 5. Breakfast at the Diamond Horseshoe at 7:30 a.m. Walked around the site with Mel and Otis. **P.M.:** Went to an antique bar, and a movie (*Midnight Cowboy*) in Monticello with "J." Called Insiah (my girlfiend) from the phone booth. Continued on the way home, slept at "Joyce's house."

Wednesday, August 6. Took pics at site (stage mostly) with Julia (she worked in the office). Went to Monticello to get *Life* and *Time* magazine and a towel. **P.M.:** Late afternoon. Cleaned out the back room at the house for a possible bedroom. Went to the Hog Farm arrival-reunion party out in the camping ground. Great! Around one hundred and thirty far-out hippies arrive in the dark to shout and hug their awaiting friends. I met Hugh Romney and Tom Law and Jordan and Loretta in the dark. Campfires and wine and I got too plastered from lack of dinner. Stumbled home to the car and collapsed in the back of the station wagon on sandbags. Puked and fell uncomfortably unconscious.

Thursday August 7. A.M.: Felt terrible! Why did I do that? Today, I rode around the site with Malcolm and Mike, two British boys doing a movie of the festival. Went to the Hog Farm and rode on their bus with them to the lake to swim. One hundred and fifty nude men, women and children. How beautiful it was! **P.M.:** Dinner with Mel and Rona and Julia at a fancy restaurant, forty dollars. Home early to write, read, call Insiah and go to bed.

Friday, August 8. Spent most of the day after I got into it after 12 p.m., at the information office with Rona Elliott. (She's my friend. She was Mel's girlfriend and she worked in the Woodstock office right on the site.) Before that I talked a while and breakfast with Jordan. (Jordan was a guy I knew in LA. He was a magician. He hung out with musicians, but he was a magician.) Had breakfast with Jordan who stayed in this house last night because he felt ill at the Hog Farm last night. We exchanged vitamin pills. Jordan gave me a balloon, incense and flash paper. **P.M.:** Went out to the Hog Farm and watched as it got dark. Interesting life, but something keeps me apart in feeling while something else draws me. Talked to Loretta, ate dinner after the (phone) line went down. (It was) thundering, so I came home and wandered around alone to "earthlight theater" and the underground movies. Neither moved me. Home. Two beers and bed.

Saturday August 9. After 12, pictures. (I always get up at 12.) Pictures at the stage site. Hog Farm. Hung out in the trailer, talking to Julia, called my brother, Tim. **P.M.:** Hoedown, and showed movie of Magic Mountain Music Festival (that was one up in Mount Tamalpais in San Francisco in 1967, two years before Woodstock.) Later at home saw Michael and Malcolm's movie *Poem*. (Malcolm was one of the two British guys who did a documentary about the building of Woodstock. I don't think they filmed the show.)

Sunday, August 10. Took pictures. 7 p.m., drove to Tim's house.

Monday, August 11. Drove to New York with Tim. Talked about purpose and rallying behind distribution. In New York with my brother, walked a lot, Modern Age photo lab, post office, Willoughby's camera store. Time and Life magazine building for magazines. Home with Tim.

Tuesday, August 12. Tim's kids. Going to get milk at Joe's. Family group shots. Drove back to White Lake. Pictures that night Site, stage, trailer, concessions, Hog Farm. **P.M.:** The Diamond Horseshoe, Julia, slides to Roland and Benedict. (Roland and Benedict were two French people that were doing banners for the art department.)

Wednesday, August 13. Pics, stage. **P.M.:** Slides twice. (I was showing slides.) Mel and Rona, then Michael Lang and John Morris. Very lonely today particularly.

Thursday, August 14. Drove to Tim's to pick up slides he brought from city. (I was having slides made and getting my film developed as I went along.) Back to the festival. Sad not to stay with such nice people — my brother and his family. Two hours in a traffic jam, incredible crowds coming into the area. **P.M.:** Site swarming amid last minute efforts on all fronts to complete site in time for tomorrow afternoon.

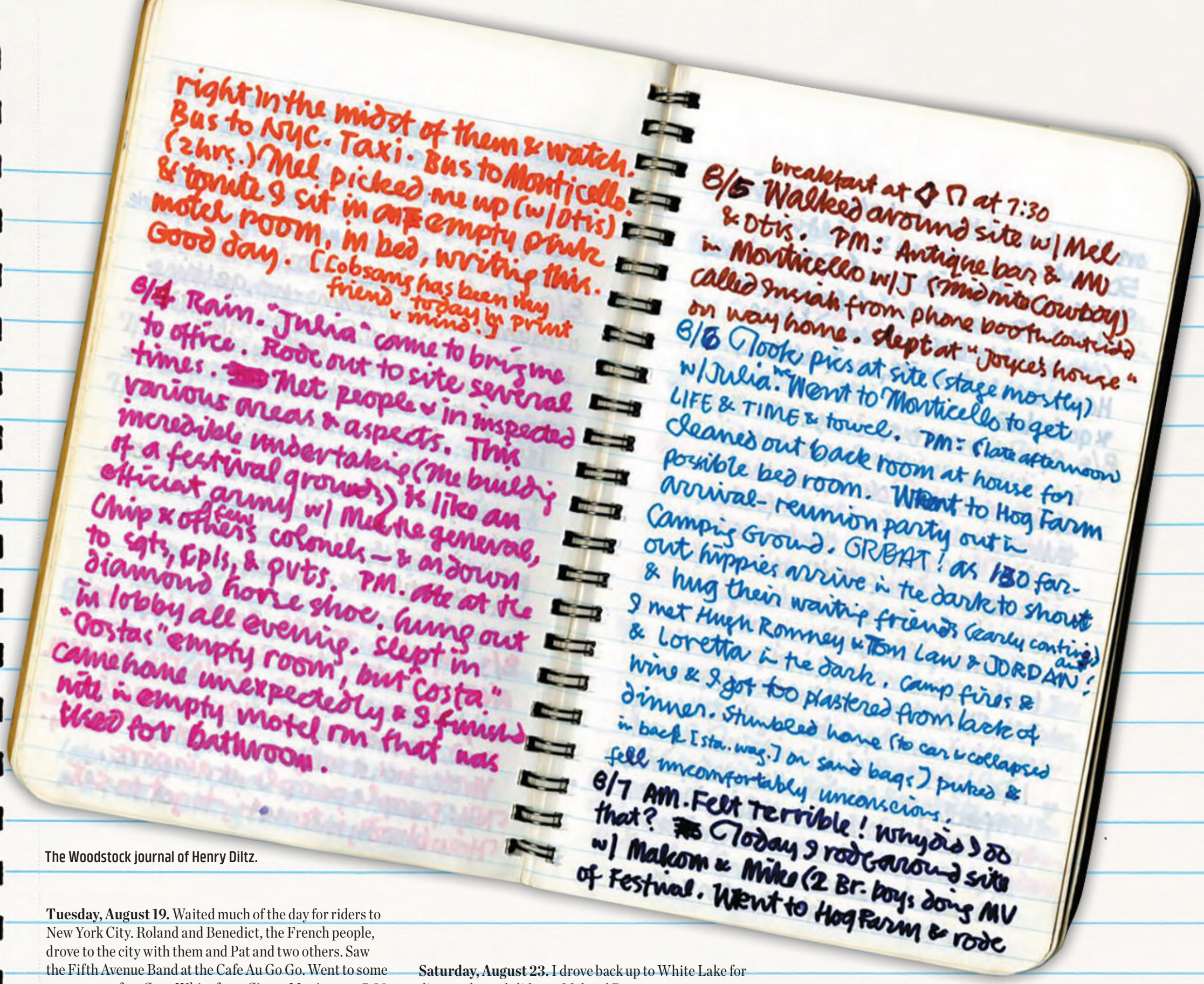
Friday, August 15. Festival! Left home at 11 and got to the site at in two hours. One mile choked with traffic. Drove through crowd to Mel's trailer at the top of the hill, walked down, shooting crowd pics and performers pavilion. Timmy Harden nodding out, on stage pictures. Richie Havens. Canned Heat, Timmy Harden, Joan Baez. All the time, defending my shooting space and right to be there against our efficient security boys and pushy movie company. They had a special little platform built just below the edge of the stage so they could stand there and film. It was only for the film crew. They built it, but I had an all access pass from Michael Lang. And they'd come up to me and say, "This is only for the film crew. You can't be here!" And I would say, "No, I'm shooting for the producer. Here's my pass." (This would go on while the music was playing.) Walked to the woods and the Hog Farm with John Sebastian.

After waiting a few hours, finally drove back at 4:00 A.M. A two hour ordeal on crowded, wet roads. A mile down the back road. The road that went behind the stage and a little boarding house. (That's where I was staying.)

Saturday, August 16. Left at nine. Went back roads and arrived at 11 in a caravan of Jefferson Airplane station wagons. Walked around taking pictures, stage, trailer, Hog Farm, dancers, performers pavilion. John Sebastian on stage (eight millimeter movies), Jefferson Airplane at dawn. Went to sleep on the mattress in my station wagon.

Sunday, August 17. Woke in station wagon. Pictures of Joe Cocker. 28 millimeter lens broke. I fixed it. Mike Hanley's trailer (he's the sound guy). Then camera was fogged and some helpful *Crawdaddy* photographer tried to switch it. Some helpful *Crawdaddy* photographer who was helping me, then kind of left another lens and walked off with mine, telling me someone had stolen my body. Pictures all night. Johnny Winter and CSNY.

Monday, August 18. Woke in station wagon, about nine to Jimi Hendrix's music. (I remember waking up to hear, "Ladies and gentlemen, Jimi Hendrix!" and I went, "Wow!" I was right behind the stage, I jumped up, grabbed my cameras.) Ran up there just as they walked out on stage, went back to the stage and took pictures. Festival over. I wandered the grounds until one or so, taking pictures. Talked to Mel, drove Rufus and Julia to the Diamond Horseshoe. Crashed till dinnertime, listened to porch meeting. Drove to the site with Terry


right in the midst of them & watch. Bus to NYC. Taxi. Bus to Monticello. (2hrs.) Mel picked me up (w/Otis) & to[illegible] I sit in an empty drunk motel room, in bed, writing this. Good day. [Cobsang has been my friend today by mind.] print

8/4 Rain. "Julia" come to bring me to office. Rode out to site several times. Met people in inspected various areas & aspects. This incredible undertaking (the building of a festival grounds) is like an efficient army w/ Mike the general, Chip & others colonels — & an[illegible] few to sgts, Cpls, & pvts. PM. Ate at the diamond horse shoe. hung out in lobby all evening. Slept in "Costas" empty room, but "Costa" came home unexpectedly & I found note in empty motel rm that was used for bathroom.

breakfast at ☐ at 7:30

8/5 Walked around site w/ Mel & Otis. PM: Antique bar & MV in Monticello w/ J (Mid into Cowboy) called Josiah from phone booth[illegible] on way home. slept at "Joyce's house"

8/6 Took pics at site (stage mostly) w/ Julia. Went to Monticello to get LIFE & TIME & towel. PM: Late afternoon cleaned out back room at house for possible bed room. Went to Hog Farm arrival- reunion party out in Camping Ground. GREAT! as [illegible] BO far- out hippies arrive in the dark to shouts & hug their waiting friends (early contin[illegible] and I met Hugh Romney & Tom Law & JORDAN! & Loretta in the dark. Camp fires & wine & I got too plastered from lack of dinner. Stumbled home (to car & collapsed in back [sta. wag.] on sand bags) puked & fell uncomfortably unconscious.

8/7 AM. Felt terrible! Why did I do that? Today I rode around site w/ Malcom & Mike (2 Br. boys doing MV of Festival. Went to Hog Farm & rode

The Woodstock journal of Henry Diltz.

Tuesday, August 19. Waited much of the day for riders to New York City. Roland and Benedict, the French people, drove to the city with them and Pat and two others. Saw the Fifth Avenue Band at the Cafe Au Go Go. Went to some apartment after Gary White from Circus Maximus at 5:30 and went to sleep in the car, too late to wake anyone up.

Wednesday, August 20. Woke in the car at 8:30, did all errands and ate before 12:00 on the way back to Richard Cook's loft. I got hung up, snapping trucks and driving around. Picked up the film, went to pick up Pat. She said, *Life* magazine wanted to see my pictures. We both went to see John Stickney at Time-Life building. He kept about sixty slides. (Those are the ones I never saw again.) Back up to White Lake, arrived at 11:30, slept late. At 1:30 (Thursday), John called from *Life* magazine, and he said, "The art director was flipping over my pictures." Sorted slides, ate dinner, showed slides to a bunch of people downstairs.

Friday, August 22. 9:30 a.m, woke up and got ready to go to New York. Drove. Breakfast with Michael and talk of pictures and what's to be done with them. 11:30 drove to New York City. Took pictures of my friend, Peter, and the Fifth Avenue Band on Fifth Avenue below 10th street. While shooting, somebody made off with my camera bag. Lost only bag, unused film and checkbook. Picked up black and white pics from Modern Age and went to see John Stickney at *Life*, much excitement. He said the picture editor was very pleased with my pictures.

Saturday, August 23. I drove back up to White Lake for dinner, showed slides to Mel and Rona.

The account of Woodstock ends here, a few days after the event itself. Curious as to what Henry Diltz's thoughts were during the time he spent there, he had this to add:

HENRY DILTZ: People slept right in the field, you know, where they sat, and eventually in the mud and everything. People had little tents for sleeping or a tarp over them. They woke up in the morning and The Hog Farm said, "We're gonna serve breakfast for 400,000 people!" It was probably just oatmeal and coffee or something; they were making huge vats. But I just remember the two weeks before the concert, and the days after, it was very much like a summer camp. My job was just to look at everything and photograph what looked interesting. So I just went from the site to the Hog Farm, to the office and just walk around, back and forth.

GOLDMINE: *Did you ever stop and just kind of smell the roses? Was there any point where you just thought, "You know what? I'm gonna put the camera down. I'm just gonna relax and enjoy the show"?*
HD: No, no, no, no. I relax with the camera. I think it's my way of addressing the world. It's my way of dealing with the world. I like to frame things; it makes me relax. Even if it's a dog or something, I frame it really good and it fills the frame perfectly. And I go "click" and then I think to myself, "That felt good." You know, it feels good physically to take a good picture that fits.

During the nights, of course I was just totally there at the front line, just shooting thing after thing, for hours. I was just there watching it, snapping away and fighting with the film crew on the walkway. They let me stay after a while, you know?

GM: *How did you manage to make it through those long days and nights with so little in the form of lodgings?*
HD: I think I was pretty lucky to have a nice mattress in the back of my rented station wagon, parked right up at the back of the stage. There were only about six or eight cars back there. That was back in the day when we could do that kind of thing, like sleeping in a car.

Apparently, I slept in the car a few times. I mean, I don't even remember going to New York City and sleeping in my car, it's funny. I'm glad I wrote it down.

Read more on Henry Diltz in the coming months on www.GoldmineMag.com.

WITH AN ALL-NEW COMPILATION, A LESSER-KNOWN CHAPTER IN **JACK CASADY**'S CAREER GETS ANOTHER LOOK.

BY LEE ZIMMERMAN

RICHARD MCCAFFREY/MICHAEL OCHS ARCHIVE/GETTY IMAGES

No RIP for SVT

Jack Casady poses for a portrait in 1979 in San Francisco, California, and (below) the new SVT compilation album *Always Comes Back*.

By any estimate, SVT marked an unusual turn in Jack Casady's career. Having earned fame (and presumably fortune) as the erstwhile bassist of the Jefferson Airplane and later, as one of the two principles in the offshoot Hot Tuna, Casady was an integral part of the seminal San Francisco scene, helping to spawn the fabled Summer of Love while contributing to a unique musical mantra that combined the insurgent sound of the 1960s with elements of folk, blues and, of course, rock and roll.

Casady and his longtime friend and childhood pal, guitarist Jorma Kaukonen, collaborated consistently in Hot Tuna beginning in 1969, initially moonlighting apart from their day job with the Airplane as the latter's tenure drew to a close. They continued to release records up until the end of the 1970s, just as an infusion of a new style-sound, variously described as power pop, punk and New Wave, was making its entry as well.

Casady, ever in search of new directions, opted to explore some of those other avenues when Hot Tuna went on hiatus. He connected with guitarist-vocalist Brian Marnell, keyboardist Nick

Buck and drummer Bill Gibson — Gibson later replaced by Paul Zahl — in a band they dubbed SVT. Taking their cue from the rowdier influences that were sweeping the West Coast and the Bay Area in particular, the group released a single LP, *No Regrets,* in 1981, a pair of singles and a self-titled EP, before seemingly disappearing forever. Casady would eventually reconnect with Kaukonen in Hot Tuna and reunited with his former Airplane bandmates, singer Marty Balin and guitarist-vocalist Paul Kantner in a reconstituted version of the Airplane, known simply as the KBC Band. Later, Casady would stick around to work with Kantner in a new, but short-lived incarnation of Kantner's Jefferson Starship. Casady's sole solo album, *Dream Factor*, appeared in 2003, preceding his work with a band called Moonalice in 2007.

To many, SVT seems like little more than a footnote in Casady's every prolific career. That said, a new compilation titled *Always Comes Back* gathers the band's original album, EP and the two singles to create a definitive anthology that encompasses the entirety of the group's output.

Buck, who had previously played with Fleetwood Mac guitarist Peter Green, Papa John Creach, Country Joe McDonald and, appropriately, on several Hot Tuna albums, can be credited with helping to bring the new album to fruition.

"It was late 2019, early 2020 when I got a call from a gentleman in Los Angeles, who said, 'Hey, listen, there's a person that licenses music for film and TV, and he would love to see if he could license some of your SVT material,' " Buck recalls. "So I go, 'Well, OK, great, do you know if this guy is legit?' I called Howie Klein, who had released our music on his label, 415, and asked him if he knew the guy, and Howie replied, 'Yeah, this is very legit.'

"Then I get contacted by another gentleman in Massachusetts who has a record label that wants to release the body of SVT's work. So, I thought, well, that's interesting. So, I called the guy up and it turned out he runs a label called Liberation Hall Records. We have a conversation, and he says, 'I'd like to put out the two SVT singles, the EP and the album. I'd like to put them out on a CD, and I'll take care of everything. I'll write a contract that's equitable for both parties. I'll pay royalties on the CD, etcetera, and let's get this ball rolling. I just want you to make sure that you have the masters and all the signatures taken care of, all the appropriate legal stuff.' In the interim, since the band's demise, I've always managed all the band's publishing and all the contracts. So, I said, 'Fine, I can do that.' And he gave me carte blanche to help create the package and, lo and behold, here comes this CD."

In addition to the audio, a DVD was assembled from footage the band had shot to use as promotional videos. "Way back in the day, we played seven songs live, and we recorded this stuff live in the

SVT lineup (clockwise from top): Nick Buck, Bill Gibson, Jack Casady and Brian Marnell.

NICHOLAS BUCK

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studio," Buck explains. "A production group did some crazy, interesting, kind of cutting edge for the time stuff on top of the videos. And I still had the tapes. I paid a gentleman to have them turned into digital products, and I sent them to our man at Liberation Hall Records and said, 'Hey, listen, you might want to use these in promotion of the CD.' He goes, 'This is fantastic. I want to release it!' I'm like, really? He goes, 'Yeah, I want to put out as a DVD.' So, puts out the DVD and we call it *The Price of Sex*. Then he says, 'I want to take the bonus digital tracks that we couldn't fit on the CD, and I want to release the whole thing on double vinyl.' I'm thinking, well, that's music to my ears because there's some great songs, and I'm gonna pull that package together. And here we are."

Even now, some 40 years later, Casady himself retains fond memories of his stint with SVT.

"It all came about around the end of the '70s, around '78 or '79," he recalls. "We were closing down Hot Tuna, and I was getting into speedskating. I also started getting into weightlifting and long-distance bike riding. I had seen some really crappy times, but I was getting much stronger. I had been down to 126 pounds or something like that, and many of my friends were dying from cocaine overdoses and stuff. I didn't want to be that guy. I just started getting clear and trying to cut through the fog. That led me into various disciplines with weight training, bike riding and stuff like that. We spent two months in Europe, and when we closed down Tuna, we spent all our money and came back broke, and that meant we had to continue to play some concerts. But it just began to be a little tougher to be together. Basically, we didn't really want it to continue for any period of time, and so that's when the SVT thing happened. It was a shakeup for me."

It was at that point that Casady began to explore his options. "I asked this lawyer friend of mine if he knew of any musicians," he relates. "He said he had a tape of this kid named Brian Marnell. I listened to it, and I liked what I heard. Nick Buck had played with us in the last incarnation of Hot Tuna, so I asked Nick to listen to Brian's tape, and he really liked it as well. I liked its sort of aggressiveness. Things were shifting and changing in music at the time anyway. It was faster, more stripped down, and it was being encapsulated as punk. The trend had started to change. I think everybody was kind of searching for the next thing."

Still, Casady says his decision to rebrand wasn't necessarily due to his desire to follow a new trend, but rather to find something fresh to invest his talents in. "After I heard Marnell's tapes and some of his songs, I asked him if he happened to know a drummer," Casady recalls. "And he said, 'Yeah, I know Bill Gibson. We were in a band together.' We started playing around a little, and I decided I wanted to put something together. At first, we couldn't think of a name. Eventually we settled on SVT (named for Casady's bass amp rig), but later somebody told me SVT was a heart condition called supraventricular tachycardia."

"We played a bit after Jack had gotten into Brian's tapes," Buck says. "Brian and I had been in a band called Sound Hole. Jack came out to a Sound Hole showcase, and I introduced Jack to Brian. At that point, Brian and Bill were like, 'Hey, let's go do this!' "

The rest, as they say, is history. "After a while, Bill got an offer to form a band with Huey Lewis, so we brought in Paul Zahl on drums," Casady continues. "And then when Nick dropped out, we continued on as a trio with me, Brian and Paul."

While it may have seemed like a natural transition, there were many listeners at the time that found it somewhat surprising that Casady would pursue pure punk with such ferocity. After all, the Airplane had been part and parcel of an old-school tradition.

"Maybe it seemed significant at the time, but I'm always gonna play towards the song," Casady says. "The idea was to get a dramatic shift in style. I was really trying to cut down on the melodic notes I was used to. I wanted to try to break down my approach and to get back to basic components with a bit more aggression. When you go out on a playing field with the players you have, you just throw the ball to those guys. You can't carry something that isn't there. You have to work in that reality. And so, my job as a bass player is always to listen. I play off the singer and listen to the lyrics. I play off the melody to get my musical ideas. That was the same deal that we

SVT's self-titled 1980 EP (top) and their 1981 full-length album *No Regrets*.

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These very limited edition album art prints celebrates the Styx live album, Return To Paradise, and the studio album Brave New World and their evocative artwork by Ioannis. Printed as an archival inkjet on a German etching paper, this very special edition has been lovingly brought to life by the artist, Ioannis and hand signed by him and Styx on the occasion of their 50th Anniversary.

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SVT's 1979 7-inch singles "Heart of Stone" (top) and "New Year" on red vinyl.

went through in that situation."

"I liken it to wanting to experiment with a different song format," Buck reckons. "Jack had played these long jams with Hot Tuna, and I remember when I was with Hot Tuna, we would play for three or four hours, just jamming away. So, when this opportunity came up to do something different — and I mean completely different — and go back to the roots of rock and roll in a shorter song format, it was really appealing to Jack."

"Marnell was such a young guy at the time, in his 20s, and I was 10 years older than him, which is a big spread when you're in your 20s," Casady says. "But I thought what we had was interesting, at least from my point of view. I always wanted to play good pop songs, and I mean that in a positive sense. Brian wasn't into making great poetry. His songs were about love, angst or whatever. And that's really a young man's game when it comes to that sort of thing. He'd go for a really stripped-down attack on his leads. It was certainly a lot of fun for me. And of course, we all thought, somebody's gonna pick this up, and it's gonna be great and all that kind of stuff. Of course, none of that ever happened."

Sadly, Marnell passed away due to a drug overdose a year after the band's demise. Casady and Zahl then formed a band called The Yanks, but Casady left shortly thereafter. "Anytime you have somebody with a name in the band, it's like having an albatross around your neck," Casady says. "That's because you're always trying to get (your) own identity, especially when you're young."

Buck credits *Always Comes Back* as setting things right. "When that first record came out, Jack wasn't involved. Paul wasn't involved. I wasn't involved. They kind of picked the wrong tracks and did the wrong things. When we went to do it, I was very specific to be able to use the exact audio recordings and pay homage to everyone involved in the liner notes. I wanted to thank everybody that was appropriate, that really should have been thanked for being part of that in the past. Jack gave his two cents. Paul gave his two cents, and we made sure everyone that could have been and should have been thanked was thanked appropriately."

It ought to come as little surprise then that Buck still stands by the music even today.

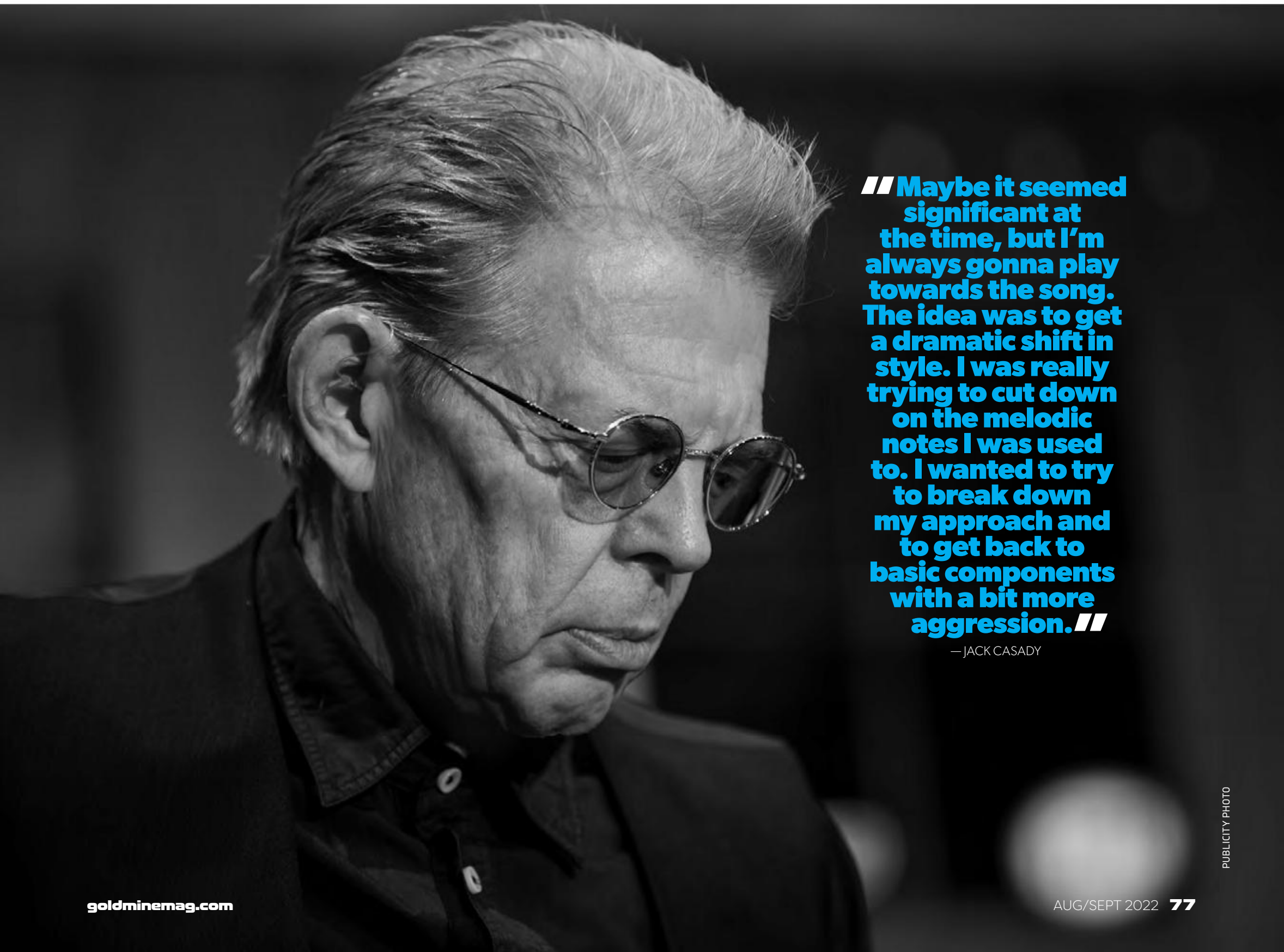
"It was always good," he insists. "If you listen to it now, it's not dated by any particular period of time. It's just rock and roll. It just sounds good. It's well played with a lot of energy and enthusiasm. It can live, and it should live. It's not meant to be stored in a box somewhere."

For the record, Casady offers his own theory about music's evolution, and the cultural climate that contributes to it. It applies to SVT and, in fact, all the music that's inspired him, beginning with the seminal sounds of jazz, blues and rock and roll that he began buying while still in his teens.

"I think every couple of generations, that artistic transition takes place," he muses. "In the 1890s, it was Paris for the impressionists. And you had the coffee houses, and the poets and writers all talking together and feeding off each other, and all the different philosophies going on. And all that was a breakout period of time, the 1890s, and so now, when you look at it, it's all compressed in a few years period.

"Then you got jazz in the '20s. That was another generation, in the roaring '20s, and things were loosened up again. In the art world, you had all these different new approaches to art coming in, and you had jazz, and that made the '20s really interesting, because it was all opening up for the African American community. You had Jelly Roll Morton coming out of New Orleans; you had Fletcher Henderson, who was doing all the arranging; you had Bessie Smith, and you had just a whole plethora of interesting jazz musicians, both white and black.

"And then it kind of fades off and we've got another world war, and after that, everything clamps down again in the '50s. But then, the late '50s were the beginning of rock and roll and a transfer of African American music moving into the white world with more and more acceptance. You had young white kids dancing to Chuck Berry, something that had not have been really acceptable before. I think San Francisco was that place in time in the '60s. And eventually, there'll be another place. It's your time when you're in your 20s and 30s, and you've got your finger on that newness. Whatever you do with it, it's yours, however long it lasts. The cycle continues on forever."



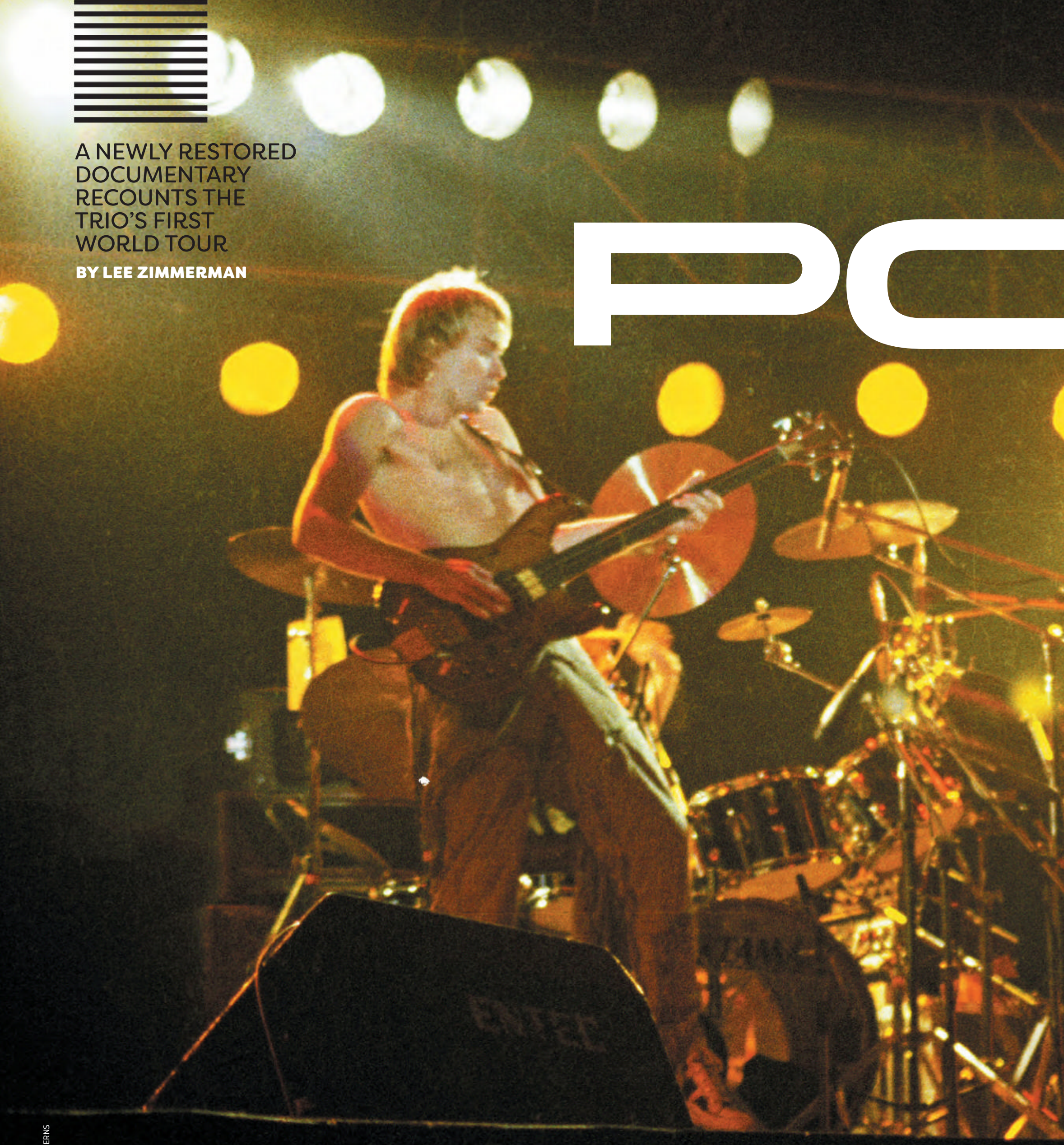
"Maybe it seemed significant at the time, but I'm always gonna play towards the song. The idea was to get a dramatic shift in style. I was really trying to cut down on the melodic notes I was used to. I wanted to try to break down my approach and to get back to basic components with a bit more aggression."

— JACK CASADY

PUBLICITY PHOTO

A NEWLY RESTORED DOCUMENTARY RECOUNTS THE TRIO'S FIRST WORLD TOUR

BY LEE ZIMMERMAN



Sting, Stewart Copeland and Andy Summers of The Police in concert in 1979.

PETE STILL/REDFERNS

EXPANDED POLICE

It sometimes seems like a lifetime ago, but when The Police were in their prime, they were one of the biggest bands on the planet. After first forming in the late '70s, a period when punk was in its prime, they quickly became a global phenomenal, a trio that created a new template for New Wave with the added embellishment of their reggae rhythms. The initial hits — "Roxanne" and "Message in a Bottle" — quickly followed and set them on a path to immediate pop stardom. That first wave of success culminated in their first world tour, a multi-year jaunt that took them to no less than six continents in 1979 and 1980.

Now, over four decades later, an expansive documentary revisits that quest on DVD, CD and LP. It's a restored and expanded version of an original film previously available on VHS and LaserDisc, a fascinating chronicle of the adventure undertaken by bassist-vocalist Sting, guitarist Andy Summers and drummer Stewart Copeland during their first flash of international stardom. Behind-the-scenes footage, candid offstage moments and revealing interviews make *The Police: Around the World Restored & Expanded* not only an exceptional performance piece, but a triumphant travelogue as well. Given the restored video and remastered audio, as well as the inclusion of heretofore unreleased live performances, it's obviously a must for any true enthusiast and aficionado.

Goldmine recently had the opportunity to speak with Andy Summers about the documentary, and his role in bringing it to fruition.

GOLDMINE: *Please tell us, how did this project come about? Please share the backstory.*

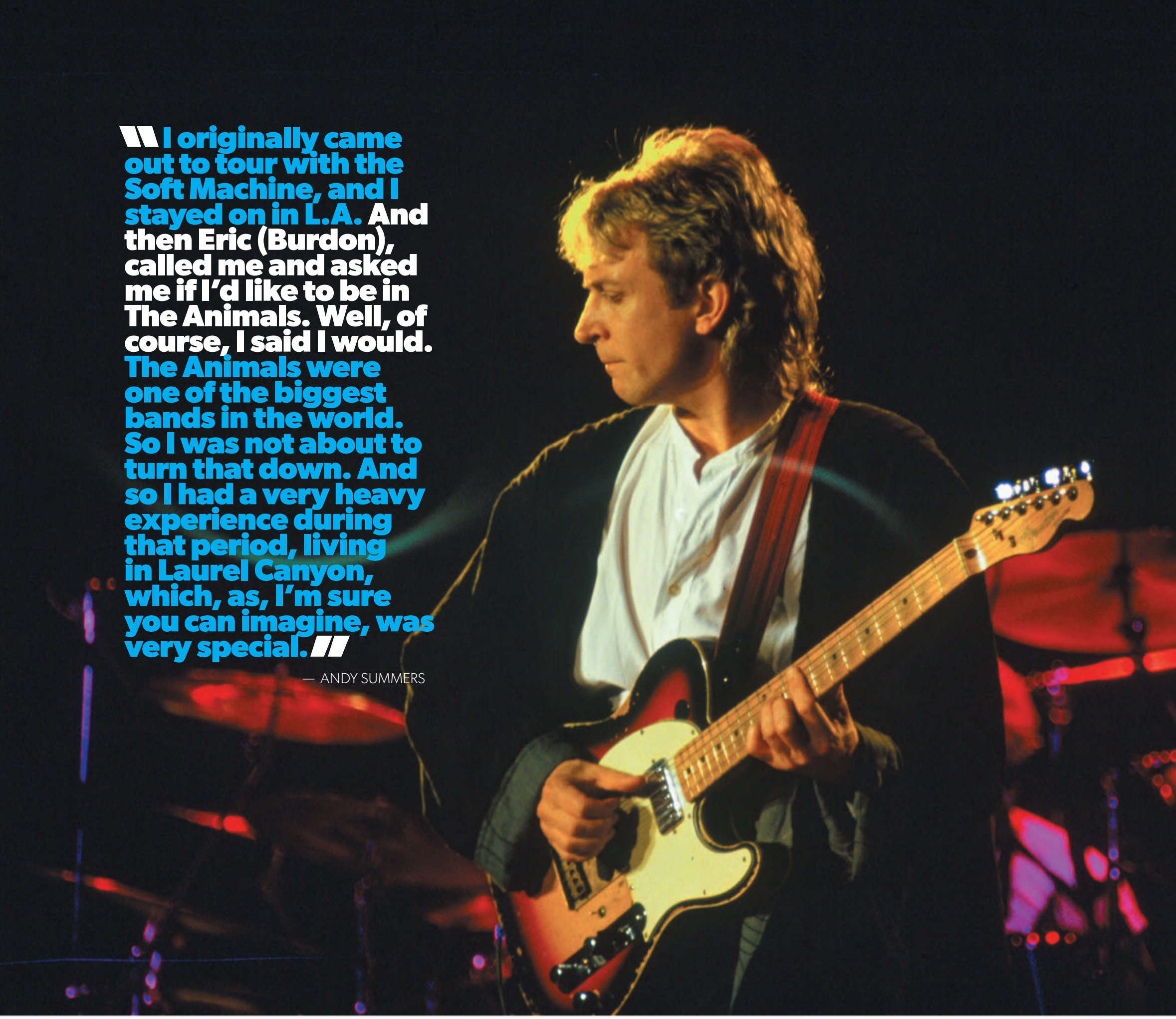
ANDY SUMMERS: Well, it really came about because I felt that when it came out as a VHS tape, it was popular. And people watched it at the time. And then, time went on. And I never heard of it again. It just sort of disappeared, although I always had a tape of it. I don't know. Then one day, I got it out and looked at it again. I just thought, this really should be out there again. Why had it just gone away? So I started to search for it... and I actually found a LaserDisc on eBay. I didn't even know it had ever come out on that format. It's amazing how funky these things are. So I showed it to a lawyer in Los Angeles, who was working with The Police and said, "Let's get this moving. Let's get it back out there." We could just put it out again in five minutes. And so then the saga started up, and it slowly rose up through the ranks of Universal Music until it became an item and people were going to do it. And then it went to the U.K. Eventually, they found the original film in a basement in London. And then they went through the process with a really nice goal of putting it all back together, bringing it up to the decision level. So they found all this stuff, plus the extra tracks, the extra audio tracks, and so on and so forth. All the packaging. This took five years.

GM: *Wow, that's a long time.*

AS: It *is* a long time, man. I have no idea why these things take so long. It's all bureaucratic lawyers sending things back and forth and then arguing about points

GIJSBERT HANEKROOT/REDFERNS

Police on tour (L-R): Stewart Copeland, Andy Summers and Sting pose for a quick group portrait.



"I originally came out to tour with the Soft Machine, and I stayed on in L.A. And then Eric (Burdon), called me and asked me if I'd like to be in The Animals. Well, of course, I said I would. The Animals were one of the biggest bands in the world. So I was not about to turn that down. And so I had a very heavy experience during that period, living in Laurel Canyon, which, as, I'm sure you can imagine, was very special."

— ANDY SUMMERS

in the contract and that kind of stuff. So now two generations of people can see it and see what all the fuss was about. This was in the early days of The Police, when we went to all these exotic countries.

GM: *It's over 40 years old. I remember seeing The Police on that tour in South Florida. It was the night John Lennon was shot. December 8, 1980. I'll always remember that date, obviously. But that's the night I saw you guys.*

AS: I kind of remember seeing the news, even the newspaper boxes on the side of the street that John had been shot. Terrible.

GM: *So what kind of memories does this film bring back for you? Are you able to look at this footage and actually put yourself back in the moment, so to speak?*

AS: Well, I mean, it was a pretty vivid stuff. I remember the great camaraderie that we had. Obviously, it was a complete lark going around the world and playing in all these countries like India and Hong Kong and Egypt and Greece in particular, where no rock band had been for 13 years. So we were in the center of it all, and we were very fierce in our playing. So, to me, it's all good. I don't have anything negative to say about it. I'm really glad that we made the film, because it felt absolutely right to get it out. I think it's an important historic document as of the music.

GM: *This tour began barely two years after your initial formation. You already had bestselling albums and big hits, but were you prepared for that instant acclaim? Those instant accolades, this immediate stardom that led to all of a sudden doing this around-the-world tour? It must have been breathtaking, to say the least.*

SOLOMON N'DIE/GETTY IMAGES

AS: I gotta say, in all fairness, from day one, we had about a year of hanging out, trying to get get somebody to give us a kick. And then it just really started to accelerate when we came to the U.S. and we played at CBGB. And then we did this little tour of clubs up and down the East Coast. We get back to England, and we got on this crazy tour with this comedy rock band called Alberto y Lost Trios Paranoias.

GM: *That must have been a very strange combination!*

AS: But you know, of course, there's irony a few times. We turned up at the first gig, which was on the West of England. And there was about 1,000 people there. We were just a support act, but we were extremely hot because we had just done three weeks in the states. We had our act together. So when we went onstage, a riot ensued, and all these kids were there, and they weren't there for Alberto. They were there for us. And there were girls at the front sobbing. It was quite incredible. We did 20 dates with the Albertos, and every night, all of the Albertos were standing at the side of the stage with white faces, sort of in shock. They hadn't realized what a monster they got to open up for them.

GM: *That's the ultimate nightmare, when you have a support band and then they upstage you. But The Police were such a different thing entirely. You made your entrance in the waning days of punk and changed the dynamic. How did you develop that signature sound of yours and find your groove, in quite the literal sense?*

AS: That's a very good point. It's interesting because there's no formulaic explanation. The thing came out of the unique chemistry the three of us shared, plus the fact that we wanted to sound different than the other bands. The prevailing style at the time was heavy punk. But I was a very educated guitar player. And I had a lot more under my belt. What really happened was that we couldn't get any gigs in London because we weren't ultra pure punk. So we started to rehearse a lot in all the dank basement rooms. And in that practice, we sort of discovered who we really were, and Sting started to kind of reveal himself as a bit of a songwriter, and then these other elements started to come in. I started to apply very different kind of chord voicings, and I started to use an Echoplex at the same time.

PETE STILL/REDFERNS

It started to really get into this sort of midtempo thing, with Stewart's use of the high-hat in particular. Suddenly we started to get things that we recognized as ours, because people started saying, "Well, you guys have got kind of a different sound." And I think we sort of picked up on that. We were doing a different sound. We found a voice or an identity, if you will. But you know, I don't think it was something that we consciously thought out at all. It was that we were reacting to one another. I'd been playing for a long time. I play a lot of classical guitar and jazz rock, as I had a lot of stuff to bring to it. And I started using these different chords and the Echoplex, and suddenly, it developed into this sort of spacey, almost jazz rock thing with a wonderful vocal, soaring out of the closet.

GM: *One of the key points in your career was when you were with Eric Burdon and the new Animals, right?*
AS: Yeah, that was when I came to Los Angeles, I originally came out to tour with the Soft Machine, and I stayed on in L.A. And then Eric called me and asked me if I'd like to be in The Animals. Well, of course, I said I would. The Animals were one of the biggest bands in the world. So I was not about to turn that down. And so I had a very heavy experience during that period, living in Laurel Canyon, which, as, I'm sure you can imagine, was very special.

GM: *It must have been a magical time indeed.*
AS: Yeah, it was great. It was a great, great time.

GM: *You also played with Kevin Ayers in addition to Soft Machine. You really had this kind of progressive resume prior to hooking up with the other two guys. How did the three of you meet?*
AS: I left Los Angeles and went back to London in order to try to revive whatever career I had had in London. I was very good, and people did start noticing me and my star started to rise. I got written about in the *Melody Maker*. Anyway, this guy turned up whose name was Mike, and he was in a band called Gong. Yep. He approached me and asked if I would be interested in doing something with him. He knew these two guys — one was Stewart Copeland, and he had a band called The Police. And he knew this guy named Sting who was pretty good and played bass. That's how he got me into it because he wanted to be in the band as well. So it was sort of weird. And the reason for it was that Gong had broken up, and they had a gig booked in Paris. So Mike put this band together with the four of us —me on guitar, Stewart on drums and Sting on bass, and he would be doing a bit of singing. And that was it. But then the three of us just really connected, and when we did the gig in Paris, that was supposed to be the end of it. I was actually still playing with Kevin Ayers. Still, we were all probably better served by the connection, which obviously was going to yield some rewards. I was a bit resistant at first because they had already connected with a guitarist named Henry Padovani. It was a very different setup, and it's all sort of intriguing, but to make a long story short, Henry left, I joined the band, and the rest is history.

GM: *The Police had a very successful reunion tour in 2007 and 2008. Has there been any discussion about reconnecting around the release of the new documentary?*

And in that regard, did this project have the participation of the other two guys?
AS: That's a fair question, and everybody wants us to do another reunion tour. No doubt we could do it again. I'm in touch with the others all the time because there's always ongoing business. We are, what you would call, a brand. And everybody's interested in keeping all the records going and everything coming out, including this new DVD. And what it will lead to, I don't know, because there's always a lot of political intrigue with things that go on when you're taking about a tour. So who knows? That's the truth of it. I can't personally sit around thinking about that and torturing myself with it. I'm gonna do another tour of my own this year, and I've got a lot of events going on, and when you're focused on your own career, and those things come about, then, of course, everybody's got to be involved. But I don't hold out any wishes for anything because you end up just torturing yourself. There's no point.

GM: *Did the other two guys have any participation at all in the reboot of this documentary?*
AS: Not really. I was the one who really got it going. I'm gonna watch it today because I haven't watched it yet. Somebody said it's a knockout. Yeah, it's mostly my thing. We'll see where it goes. Hopefully, it'll be a number one in whatever DVD charts they have.

GM: *So are you in nostalgic sort of individual? The Police had such amazing success. Are you the type of individual who looks back on that history and views it with a kind of awe?*
AS: Well, no, I don't, not really. I mean, it was fantastic, but to me, I view it as the platform that's enabled us all to have careers of our own. The work still stands up, and I'm proud of it. If fans wanted us to do a reunion tour, and they'll pay me enough money, then I'll think about it.

GM: *That makes sense.*
AS: Reliving the past can be an obstacle when it comes to new creativity. I'm always interested in moving on and making new music and writing creative stuff. I'm not into just gazing at the past and going, "Oh, I used to be great, but I'm not anymore." There's no point to that.

THE POLICE
THE POLICE: AROUND THE WORLD (RESTORED & EXPANDED)
Mercury Studios (DVD + CD, Blu-ray + CD, DVD + LP)

★★★★★

Chronicling The Police's first world tour in 1979-80, *The Police: Around the World* film contains performance footage as well as behind-the-scenes and comical material. It features footage shot in Japan, Hong Kong, Australia, India, Egypt, Greece, France, South America and the USA. Originally available on VHS and LaserDisc, the film has been restored with upgrades to the picture and sound. It has also been expanded to include bonus footage of four complete song performances as well as a live disc containing 11 tracks that were recorded in Japan, England and Hong Kong during that world tour.

One link between the scenes in the different locales is the ecstatic reaction by the fans to the band, both in venues and during encounters on the streets of the cities in which they performed. In Kyoto, Japan, stage-invading fans grabbing at an amused-looking Sting are pulled away by security and removed from the stage.

An effective device used in the film was to intercut concert performances with candid scenes of the band offstage with the songs playing over them. "Walking on the Moon" is used to soundtrack a comical scene of Andy Summers taking on a sumo wrestler in Japan as the sumo picks Summers up and carries him around like a doll. "Can't Stand Losing You" soundtracks street scenes in Mumbai (then known as Bombay) of people and horse-drawn carts as well as the prep for the concert, which took place in an outdoor amphitheater. A performance of "Bring on the Night" in Cairo plays over footage of the band on horseback riding past the pyramids.

Jools Holland, then Squeeze's keyboardist, makes a brief appearance doing mock interviews with Stewart Copeland, Sting, Summers and fans in the USA. When the band performs "Roxanne" at the show that follows, the crowd goes crazy.

The bonus footage contains performances from February 1980 of "Walking on the Moon" and a frenetic "Next to You" in Kyoto, Japan, as well as "Message in a Bottle" and "Born in the '50s" in Hong Kong.

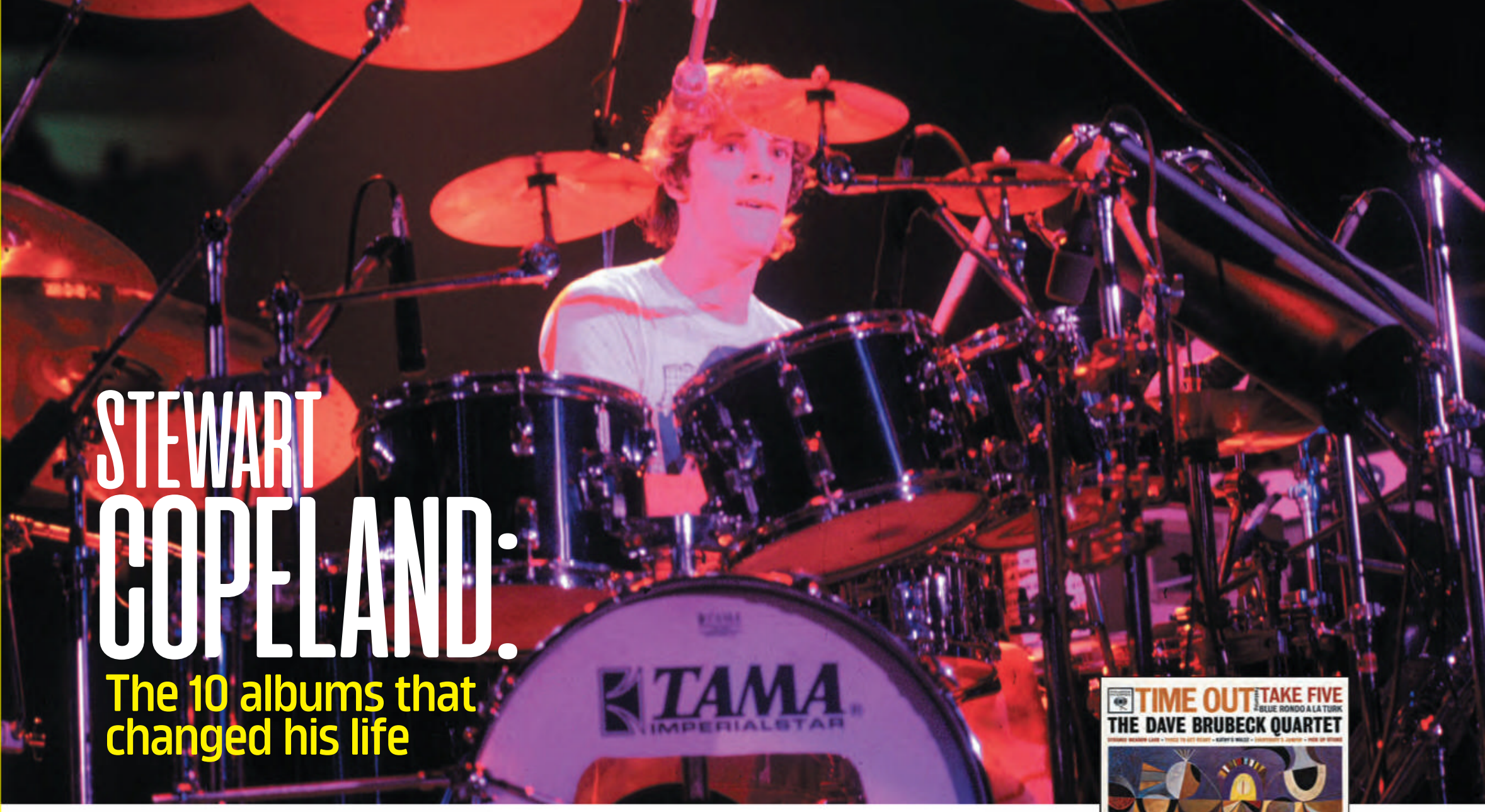
The standout tracks on the live disc are "Death Wish," "So Lonely," "Can't Stand Losing You," "Visions of the Night" and "Bring on the Night."

The film and live album package provide an outstanding and quite enjoyable look back on The Police's rise to worldwide fame. Fans of the band will surely love it.

— John Curley

STEWART COPELAND:

The 10 albums that changed his life



Igor Stravinsky/Leonard Bernstein, Rite of Spring & Suite from "The Firebird"
For me at age six, crawling around on the Persian carpets in our Levantine mansion, this music connected to the patterns combining structured order with rampant chaos and sowed the DNA of all the music that I've made since.

Dave Brubeck Quartet, Time Out
Technically wrong jazz but "Blue Rondo A La Turk" and "Take Five" reset the rules of rhythm with their exotic time signatures. From the age of seven unto this very day, I still sob with emotion on hearing the drum solo in "Take Five."

The Beatles, Help!
First LP I owned that wasn't bequeathed by older siblings or parents. At 13 everything was mysterious, but it grabbed my young heart. There were songs by The Kinks and Stones that were edgier and more exciting, but no other band made albums as consistently brilliant as The Beatles.

Buddy Rich, Swingin' New Big Band
My current immunity to jazz has been ascribed by jazz chums to being raised on wrong jazz (white big band). But for drum-set virtuosity Buddy inarguably set the bar back in 1966 and it has not been reached since. OK, go ahead and argue.

The Doors, Strange Days
For a 14-year-old in Beirut this album was creepy and scary but magnetic. It was mind expanding even without any concept of drugs.

Jimi Hendrix Experience, Are You Experienced
And then came Hendrix. All changed. Everything that came before is trashed. I couldn't decide whether to fantasize about being the drummer or the guitarist. Those blazing drums and guitar became an overlay upon everything else, from Stravinsky to The Beatles.

Mahavishnu Orchestra, The Inner Mounting Flame
I never thought of this as jazz back in the day. More like urban prog. Anyway, I was the first kid on my block to figure out those Billy (Cobham) chops, and the bands I was in hated me for it. It was fun while it lasted, but then I was saved by reggae.

Leo Kottke, 6- and 12-String Guitar
I go back to this album every decade or so and completely rediscover it.

Bob Marley & the Wailers, Burnin'
And then came reggae. It took some hard listening to figure out what the drums were doing. Kick and snare together on three? Everything turned upside down and back-asswards. But kind of like that Arabic music that I grew up with. I was pre-programmed to fit right in with that groove.

Steve Reich, Drumming
Orchestral music seemed to go into a dead zone when Copland and Stravinsky got jazz. Conceptual algebraic music drove folks from the concert halls until Steve Reich, Philip Glass and John Adams brought beauty back to orchestral music. It was revolutionary as heck — but also heart-aching and beautiful.

PAUL NATKIN/GETTY IMAGES

REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

RUSH
MOVING PICTURES (SUPER DELUXE 40TH ANNIVERSARY EDITION)

Mercury (LP + CD Box Set)

★★★★

Rush are one of those bands whose fans carry a diehard devotion that extends far beyond mere cult stardom. Theirs is a fanatical following that can be likened to the adulation accorded the Grateful Dead, Pink Floyd, The Beatles, The Rolling Stones and other bands that have earned a time-honored standing that ensures their certain immortality.

Given that accreditation, it's hardly surprising that the 40th anniversary of *Moving Pictures*, one of Rush's most revered albums, should be celebrated in such an over-the-top way. While other editions offer expanded CD and LP versions of the album, the Super Deluxe edition boasts both, as well as such cool addendum as a condensed coffee table book, drumsticks, a red 40th-anniversary toy Barchetta car, a replicated backstage pass and baggage claim tag, the customary poster, and, of course, the other accoutrements that make these expanded versions such a necessary acquisition: live and bonus tracks as well as high-fidelity remasters.

With a retail price tag that easily approaches $300, only true devotees will likely be prone to pick up the ultimate offering, but such is the power of absolute adulation. There's little doubt that the original album still remains high on the pantheon of classic Rush albums, given the fact that it boasts such anthems as "Tom Sawyer," "Limelight" and "Red Barchetta," but again, it's merely one reason for the allure that made them icons to so many. Those with only a passing interest will probably be content to settle for the CD or vinyl takes containing the audio extras, but here again, the truly devoted will likely consider this more of a memento and souvenir than a mere recent revisit.

For those who fall into the latter category, it may be time to start looking between those couch cushions. Most likely, Rush's most faithful followers will find it will be well worth the effort.

— Lee Zimmerman

THE CLASH
COMBAT ROCK/THE PEOPLE'S HALL

Legacy Recordings (2-CD Box Set)

★★★★★

This expanded reissue of The Clash's *Combat Rock*, which celebrates its 40th anniversary this year, comes with 12 bonus tracks recorded at the band's rehearsal space, a London squat dubbed The People's Hall.

Combat Rock was the band's most successful album in the U.S., reaching the Top 10 and selling more than 2 million copies. It's a far more polished effort than their earlier albums (particularly their self-titled debut), and it even spun off two Top 20 singles, "Rock the Casbah" and "Should I Stay or Should I Go." It's a tough, taut piece of work, with guest appearances that look to the past (the spoken-word recitations from Allen Ginsberg on "Ghetto Defendant") and future (rapper Futura 2000 turning up in "Overpowered by Funk"). Though some purists looked askance at the band achieving actual (gasp) commercial success, the music's held up well; songs like "Know Your Rights" feel even more relevant today.

The bonus tracks are an interesting mix of early versions (rougher takes of "Know Your Rights" and "Sean Flynn," a particularly fierce "Radio Clash"), outtakes ("The Fulham Connection" and "Idle in Kangaroo Court," both of which would've definitely given the album more

of a pop slant — perhaps why they were left off) and a couple of tracks that convey the spirit of the times (the street chat of "Outside Bonds," a little more rap on "Futura 2000"). The bonus material provides a greater context of the freewheeling creativity of the era and further illustrates The Clash's endeavors to fit rap, dub and reggae elements into a rock template.

The album's previously been reissued with remastered sound, but never with bonus tracks, so it's worth picking up this edition for the extras. Also available on vinyl and cassette.

— Gillian G. Gaar

RAMONES
THE SIRE ALBUMS 1981-1989
Rhino/Warner (7-LP Box Set)
★★★★★

This Record Store Day exclusive release collects six 1980s albums from punk-rock stalwarts Ramones in a numbered slipcase, along with a seventh LP of 14 rarities presented on neon pink-splatter vinyl. Only 14,000 copies of this most welcomed box set were pressed, although the Record Store Day website incorrectly lists the number as 10,000.

After blasting out of the gate with their first four classic punk-pop long players (*Ramones, Leave Home, Rocket to Russia* and *Road to Ruin*), Ramones ushered in their revolving door of producers, beginning with Phil Spector on 1980's uneven and excessive *End of the Century. The Sire Albums 1981-1989* picks up the story from there and finds Ramones trying on new producers and subgenres on nearly every subsequent album in what would ultimately prove to be a vain attempt at chart success. (Of the six albums proper included here, only two managed to crack the Billboard Top 200, with 1981's *Pleasant Dreams* the highest charting at No. 58.)

So what about the six albums, which have not been reissued since their original release? Well, in a nutshell, there's the slightly sanitized but highly charged pure pop of the Graham Gouldman-produced *Pleasant Dreams*, the bubblegum-influenced *Subterranean Jungle* (which features the most dreadful drum sound and worst cover art of any Ramones record), and the back-to-basics goodness of *Too Tough to Die*. There are some harder rock moves (and a bit of hardcore) on *Animal Boy* and two solid albums that don't seem to get too much love outside of Ramones purists: *Halfway to Sanity* and *Brain Drain*.

While a lot of the tunes on these six records might not be go-to numbers for anyone but hardcore Ramones fans, there are still plenty of shining examples of Ramones' unique songcraft scattered throughout. To wit: "No Go" (from *Too Tough to Die*) is a joyous punkabilly raver and unlike anything else the band ever waxed; "A Real Cool Time" (*Halfway to Sanity*) is one of a long string of Ramones tunes that is ridiculously catchy and could/should have been a hit single; the cover of the Chambers Brothers' "Time Has Come Today" (*Subterranean Jungle*) features a monster vocal performance from Joey Ramone; and "She Belongs to Me" (*Animal Boy*) is a classic Ramones ballad as only Joey could write 'em. Of course, these are only the tip of the iceberg.

The rarities disc — subtitled *Still More Stuff: Rarities 1981-1989* — is packed with demos, session outtakes, non-LP single sides and the like. (There is one previously unissued track: an alternate version of "Go Lil' Camaro Go.") Notable inclusions here are the soaring *Pleasant Dreams* outtake "Touring" (Joey's ode to the road); an alternate version of the slightly odd "Chop Suey," featuring B-52s singers Kate Pierson and Cindy Wilson plus Blondie leader Debbie Harry on backing vocals; and covers of The Rolling Stones' "Street Fighting Man" and the '60s bubblegum treat "Indian Giver." Also worthy of special mention is "Life Goes On," which sounds uncomfortably similar to "Cum on Feel the Noize." A sheet of Ramones stickers comes tucked inside the LP as well.

The Sire Albums 1981-1989 is a comprehensive look at an underappreciated era in Ramones history and is a must-purchase for fans who have worn out their original copies of the records. The only minor misstep is the lack of any sort of annotation; a one-sheet with even some cursory liners or historical information would have been welcomed.

— John M. Borack

QUICK PICKS

BY GILLIAN G. GAAR

GRANDMASTER FLASH, MELLE MEL & THE FURIOUS FIVE
SUGARHILL ADVENTURES: THE COLLECTION
Robinsongs Records (CD)
Genre: Hip Hop
This breathtaking set spans nine CDs, capturing New York City rap during its potent early years, when the tracks "Freedom" and "The Adventures of Grandmaster Flash on the Wheels of Steel" built up to the breakthrough that was "The Message." As a bonus, you get numerous mixes; six mixes of "White Lines (Don't Do It)," for example.

SAVAGE REPUBLIC
TRAGIC FIGURES
Real Gone Music (2-CD Set)
Genre: Post-punk noise rock
Originally released in 1982, this album is aptly described as a post-punk/industrial/trance/psych/surf-rock mashup. This 40th-anniversary release includes a bonus disc of rehearsal material, "taped in the bowels of UCLA parking garages." Mesmerizing. Also on colored vinyl.

SLANG
COCKROACH IN A GHOST TOWN
Kill Rock Stars (CD)
Genre: Indie rock
Slang has been a side project for guitarist Drew Grow (Modern Kin, Pastors Wives) and drummer Janet Weiss (Sleater-Kinney, Quasi) for a decade. Now they ramp up, add a few more players and deliver an album of roiling, churning power. Even the ostensibly quieter numbers have a fierce intensity that make you sit up and pay attention.

YUKIHIRO TAKAHASHI
WHAT, ME WORRY?
ALFA Music (LP)
Genre: Synth-pop
This is part of an ongoing series of reissues of the former Yellow Magic Orchestra member's solo career. Despite titles like "Disposable Love," the mood is bright and upbeat (check out the sunny cover of George Harrison's "It's All Too Much"). Note that the digital editions have more tracks.

SPARKS

BALLS
BMG (CD, LP)
★★★

LIL' BEETHOVEN
BMG (CD, LP
★★★★

HELLO YOUNG LOVERS
BMG (CD, LP)
★★★★

EXOTIC CREATURES OF THE DEEP
BMG (CD, LP)
★★★★

THE SEDUCTION OF INGMAR BERGMAN
BMG (CD, LP)
★★★½

Over the course of a more than 50-year career, Sparks — that is, brothers Ron and Russell Mael — have gone from being seen as the eccentric, oft-neglected stepchild of prime '70s pop to the newly celebrated darlings of innovation, invention and eccentricity. Credit the recent documentary *The Sparks Brothers* for opening the floodgates to wider recognition and abject appreciation, but the fact is, they've never faltered when it comes to making music that's as original as it is engaging.

That said, the band's early albums on Island Records were the touchstones of their success. Having migrated from their native Los Angeles to the U.K. and then changing their name to Sparks from their former moniker Halfnelson, they became the darlings of the English post-punk music scene, thanks in no small part to their quirky demeanor and the fact that the Maels employed British musicians as their backing band. So while some seem to think they peaked early on, the fact is that they've continued to record new music and redefine their parameters, making their later music as fun and fascinating as ever.

Consequently, in a not-so-subtle marketing move obviously intended to build on the renewed interest generated by the documentary, BMG has reissued five of the brothers' later albums, complete with the usual spate of bonus tracks meant to entice even the most confirmed completist. (Unfortunately, only the CD reissues come with the bonus tracks.) Mostly though, they allow the novice another chance to encounter the wealth of refreshing sounds they may have missed the first time.

Balls, the band's 18th album, continued in the techno-pop vein that they had pursued for the better part of the '90s. The title track, which opens the album, more or less sets the tone and tempo, as Russell repeats over and over, "Balls, all you need are balls." "More Than a Sex Machine" finds them settling into a more standard song motif, at least by Sparks standards. Nevertheless, as evidenced by the album's succession of singles, none of the songs proved especially memorable, and, as expected, the record achieved less-than-enthusiastic reviews. Apparently, even the most clever concept can go only so far if the melodies don't match up. Nevertheless, the nine added tracks do provide extra worth.

Lil' Beethoven, originally released October 14, 2002, in the U.K. and in the U.S. a month later, marked a decided departure from Sparks' earlier efforts. It eschewed the usual guitar-bass-drums regimen in favor of strings, keyboards and overdubbed voices, marking a new phase in the band's ongoing evolution. Opening track "The Rhythm Thief" celebrated the change with a repeated refrain that asked, "Where did the groove go" over and over. So too, "How Do I Get to Carnegie Hall" seemed to attest to the Maels' higher aspirations. The synth-pop sound that had dominated much of the work of the past two decades was abandoned, opening the door for a more expansive sound and former exploration of their weird and wacky persona. "My Baby's Taking Me Home" found them repeating the title over 100 times sans any other lyric. Similarly, "Your Call Is Very Important to Us" integrates a corporate-call-hold message: "Your call is very important to us. Please hold," which then segues into a decided romantic brush-off: "At first she said your call is very important to us, then she said please, please hold." On the other hand, "My Baby's Taking Me Home" is simply celebratory given its upbeat enthusiasms. Strikingly original and remarkably innovative as well, *Lil' Beethoven* remains one of the most critically acclaimed and decidedly significant in the whole of the band's catalog. Little wonder, Ron quietly claimed, "I Married Myself."

Hello Young Lovers, the band's 20th album, originally hit the record shelves in February 2006. Like its immediate predecessor, *Lil' Beethoven*, it was dominated by an over-the-top orchestral sound, complete with repeated refrains and massed harmonies overdubbed by Russell himself, likening many of the songs to concerted repeats of Queen's "Bohemian Rhapsody." For whatever reason, the album proved immensely successful in the U.K., gaining a higher chart position than any Sparks album since the '70s — despite the fact that the album's first single, "Dick Around," was banned by the BBC. After the band offered a public protest, the BBC relented and put the song back in rotation. Other tracks — "(Baby Baby) Can I Invade Your Country," "There's No Such Thing as Aliens" and the surprisingly (or not) frantic "As I Sit Down to Play the Organ at the Notre Dame Cathedral" — bow to their usual quirkier intents, but the one song that one might expect to accede to accessibility based on title alone, "Rock, Rock, Rock," is as ominous as anything in the Sparks catalogue. Bonus track "We Are The Clash" is also worth a giggle.

Released in 2008, *Exotic Creatures of the Deep* also found significant success in the U.K., spearheaded by its effusive, upbeat first single, "Good Morning." Most of the tracks are flush with their typical wonderful and wacky outpourings, wholly irrelevant as always. Repetitious refrains work well, even when it's a matter of simply reprising the title in constant succession. And indeed, those titles say it all — "I Can't Believe That You Would Fall for All the Crap in This Song," "The Director Never Yelled 'Cut'," "Lighten Up, Morrissey," "(She Got Me) Pregnant"

and "Let the Monkey Drive." Need more be said? Of course not. Naturally, it's a must for Sparks fans, which also means the array of bonus track make it an essential reacquisition.

The Seduction of Ingmar Bergman, Sparks' first attempt at producing music in a radio musical genre, revolves around an imaginary visit to Hollywood by Swedish film director Ingmar Bergman in the mid-1950s. At the same time, it focuses on the divide that existed between European and American culture in terms of their art and commerce. As a result, it's meant to be listened to as a whole, as opposed to a selective set of standalone songs. Commissioned by the radio drama division of Sweden's national radio broadcaster, its first Swedish performance took place on August 2009, followed by an English-language version three months later. It features a varied assortment of styles, including rock, pop, vaudeville, jazz, opera, and, of course, musical theater. Russell naturally takes a lead role, but the actors play their part, too, while Ron makes his vocal debut in a pair of spoken-word cameos. The songs are interspersed with narratives, underscoring the storyline and enhancing the dramatic elements inherent in the score overall. Consequently, while it's likely less of an enticement for the casual Sparks enthusiast, dedicated devotees ought to find much to appreciate as far as the overall ambition and intention are concerned.

— Lee Zimmerman

DON POWELL'S OCCASIONAL FLAMES

TAPING THE HISS

Self-released (CD)

★★★★

JUST MY CUP OF TEA

Self-released (CD)

★★★★

To those who missed the 1970s either due to an enduring longing for the 1960s or simply because they were repulsed by the sounds that came later, the name Don Powell may have little meaning. Nevertheless, during the early part of the '70s, Powell was a member of one of the biggest bands in the world, the skinhead-turned-glam ensemble known as Slade. As their drummer, he cowrote a number of their early hits, including the band's "Look Wot You Done," and later helped their legacy to linger well beyond.

Following his tenure with Slade, he left the music business and opened an antique import/export company before opting to reform Slade with his former bandmate, singer-guitarist Dave Hill. While Powell continued to perform with the band, he also played a role in a supergroup of sorts, Quatro, Scott, Powell (QSP), which also featured Suzi Quatro and Sweet guitarist Andy Scott. In late 2019, he launched a side project, Don Powell's Occasional Flames, featuring Les Glover on lead vocals, guitar, bass and banjo and Paul Cookson providing lyrics and percussion. After he was fired from Slade by Hill in February 2020, Powell formed Don Powell's Slade in an effort to allow his take on the band to somehow persevere.

Currently, it's left to the Occasional Flames to provide Powell with ongoing inspiration, and indeed, over the course of two albums, he's managed to assert his musical ambitions in an equally assertive way. The band's first album, *Taping the Hiss*, is an exceptionally auspicious debut, flush with the expressive exuberance that Brit rock has always been known for. Opening track "I Won't Be Playing Wonderwall Tonight" is a sly and sarcastic dig at what Brit rock has become, but with the songs that follow — "Coz We Luv You," "Rose Tinted Glasses" and "Haiku Does It Feel" — the music stays true to its original intents. With the track titled "Touched by the Band of Nod," Powell pays tribute to his time spent in Slade and his onetime bandmate Noddy Holder. The homage continues with "Miz Spelt Youth," "Godfathers of Glam" and the title track, each of which finds him retracing the time spent with his former mates from a glowingly personal perspective.

The irony is ensured with "The Care Home Weekly Wednesday Glam Rock Singalong," a tongue-in-cheek celebratory shout-out to glam-rock survivors now residing in old-age homes. On the other hand, the spoken "Black Vinyl Thrills" pays homage to the enduring enticement of a magical 45.

A surprisingly assured and accessible debut effort, but Powell reestablishes his penchant for simply sharing the joy of rock and roll, no matter what form it takes.

The band's sophomore set finds Powell moving beyond his initial origins and putting his own stamp on a sound that's decidedly exuberant, as evidenced by the upbeat narrative "Mid Life Crisis," the assured stomp of "Coz We Luv You," the celebratory ode to rock stardom "Ordinary Stars," the banjo-plucked "Voodoo Shoes" and the rousing "To Be Continued," not to mention a reprise of the aforementioned "I Won't Be Playing Wonderwall Tonight," inexplicably dubbed "the cello mix." On the other hand, the tellingly titled ballad "How Did We End Up Here?" and "We Are the Hearts" allow opportunity to reflect on all the things that brought Powell to the present. Cello and acoustic guitar make the music a far cry from the sound of Slade, effectively providing the impetus for Powell to move toward the future. In that regard, "Rhythm of the Road,""Dreams Die Hard" and "If (Is the Middle Word in Life)" effectively express his determination to keep pursuing his passion, even while looking back without remorse or regret. Closing track "Bernie and Elton" offers homage not only to the two songwriters name-checked in the title, but his own major muse in general.

Whether considered as a comeback or simply a continuation of Powell's early passion and purpose, *Taping the Hiss* and *Just My Cup of Tea* mark a new beginning for this elder Brit rock statesman. Here's hoping that he and his Flames continue to burn bright.

— Lee Zimmerman

INDIE SPOTLIGHT

BY LEE ZIMMERMAN

Jeff Shelton's never been wanting for ambition. Beginning with his seminal outfit the Spinning Jennies and proceeding through his power pop band of note, The Well Wishers, he's plied his craft with an emphasis on compelling melodies, an effusive energy and the riveting sounds of British Invasion-era enticement. Taking some time off from his day job, Shelton moonlights under the moniker of **Deadlights**, a one-man operation that veers into shoe-gaze and psychedelic suggestion. Recommended for fans of Ride, Swervedriver, and The Church, the new album, teasingly titled *Eleven Step Intervention*, marks his second outing under the Deadlights brand, suggesting that a full-time reboot may soon be in the offing. Not that Shelton isn't capable of some multi-tasking as far making music is concerned. Rather, Deadlights offers further evidence of Shelton's seemingly inexhaustible drive and dynamic. Along with The Well Wishers, it's an impressive addition to his resume.

Sarah Shook & The Disarmers needn't sacrifice messaging and meaning for the sake of a song, but with their new album, *Nightroamer*, they fearlessly confront a number of issues all within the context of their emphatic and energetic MO. Shook freely admits that she struggles with depression and substance abuse, but the music still offers an alluring sound that never gives way to any darker sentiments that accompany those dire designs. Their two initial albums, 2015's *Sidelong* and 2018's *Years* offered the impression they were focused on honky tonk and a cool country sensibility, and indeed, on songs like "No Mistakes," "It Doesn't Change Anything" and "Nightroamer," they still offer that impression. Nevertheless, there are other elements at play, all filtered through an honest assessment of how life presents challenges that aren't easily overcome. Shook and company don't shy away from those more difficult dilemmas, but the melodies provide a kind of comfort and caress that hint at better possibilities. Consequently, *Nightroamer* is the kind of album that not only begs repeated listens, but a desire to dig deeper each time.

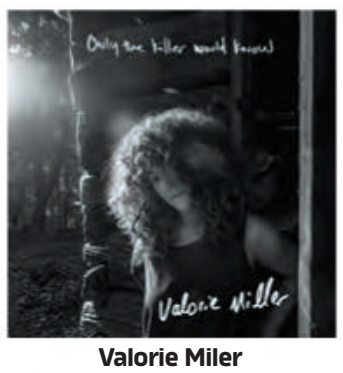
The Hanging Stars are an ideal example of pastoral Americana as born from the psychedelia of the late '60s and the idyllic environs of Southern California. That said, they're a British band with an obvious fondness for hallowed tradition. *Hollow Heart*, their latest offering and fourth outing to date, makes that evident. Ethereal harmonies and delicate designs create a dreamy impression with opening track "Ava," but beginning with the offering that follows, the alluring "Black Light Night," it finds a full flourish. Those that had a special fondness for Gram Parsons' "Cosmic Country" or the early Byrds ought to find much in common here, given the band's penchant for soundscapes that evoke dreamy desert environs, breezy pedal steel guitars and lofty imagery as captured in song titles such as "Weep & Whisper," "The Ballad of Whatever May Be" and "Rainbows in Windows." The music turns back time and drifts along contentedly, ideal accompaniment when one desires to simply dream away the day.

Deaadlights
Eleven Step Intervention

Sarah Shook & The Disarmers
Nightroamer

The Hanging Stars
Hollow Heart

Mickelson
Known to Be Unknown



Valorie Miler
Only the Killer Would Know

Graeme James
Seasons

Artist and Producer Scott Mickelson, who simply goes by his surname **Mickelson**, has drawn praises from the press and widespread acclaim all round. His first album, 2015's *Flickering*, garnered a pair of Grammy nominations for "Best Folk Album" and "Best Roots Music Performance." The efforts that followed, *A Wondrous Life* (2018) and *Drowning In an Inflatable Pool* (2020) received worldwide recognition. His latest offering, *Known to Be Unknown*, is a much more complex affair, one that tackles the travesty and turmoil that have engulfed the modern world. As a result, there's an obvious sense of urgency implied in each of these songs. "I've got an itchy trigger finger but I only kill with kindness," he insists on the album's opener "UNarmed American. "I'm the greatest gunslinger because I see through the blindness." It's that knowing perspective which informs all these offerings, each bound up in riveting arrangements that are often as ominous as they are intriguing. Mickelson takes a deep dive into worldly affairs and gives his listeners plenty to ponder in the process.

Valorie Miller has overcome a number of challenges in her life, from health issues to witnessing environmental calamity. Yet somehow she's manage to survive and develop a strong reservoir of both talent and tenacity. It's all reflected in her haunting new album, *Only the Killer Would Know*, a selection of songs that are, by turns, alluring, eerie and introspective. These are mostly hushed musings to be sure, but it's clear that they convey a range of thoughts and sentiments Miller thought were important to share, thereby encouraging her listeners to delve deeper into these topics and draw their own conclusions. So too, Miller's hushed vocals range from the subtle to the sublime, ensuring that each of these nine songs becomes a thoroughly immersive experience. Granted, that also means that repeated listens are mandatory, but thankfully, it's time well invested. Likewise, it adds to the anticipation of whatever Miller might offer next.

New Zealand born, Netherlands-based musician **Graeme James** is a multi-instrumentalist adept at electric violin, guitar, bass, banjo, baritone ukulele, mandolin, harmonica, piano and percussion, all of which he manages to overdub to create compelling songscapes with an assured melodic flourish. The dozen offerings that encompass his wonderful new release, simply titled *Seasons*, share instantly engaging songs and sounds that ring with zest and desire. James' music varies from the sensitive to the sublime, while ringing with a shimmer and sway that are often breathtaking at times. It's a lovely effort overall, one sure to make an indelible impact on anyone that listens. Music this enticing deserves to be heard, especially given the fact that despite James' lack of notoriety, *Seasons* offers a sound rich in tone and texture, music that creates a rich spectral experience. Bathed in a folk-rock noir, it's a light and lithe encounter throughout.

RARITIES ON COMPACT DISC (CD)

AC/DC - B'Ginnings - Schaumburg IL 9/14/78 - excellent FM broadcast
Allman Brothers - Fillmore No More - Fillmore East, NYC 2/11/70 late show - excellent soundboard
Allman Brothers - Fishin' For A Good Time - New Orleans 3/20/71 - very good soundboard
Allman Brothers - The Gatlinburg Tapes - Duane & Betts home jam 4/71 + studio rehearsals 4/1/71 - very good soundboards
Beach Boys - Mike Love, Not War - Michigan State U. 10/66 plus Sweden 11/64 - excellent soundboards
Beach Boys - SMiLE - All the finished recordings from Brian Wilson's 1967 Opus Magnum, with bonus tracks
Beatles - Abbey Road Recording Sessions (5CD) - excellent studio outtakes January 1969 to August 1969
Jeff Beck Group - Beck's Beeblero - BBC rarities 1967-68 (2015 upgrade)
Jeff Beck - Feed Beck (3CD) - Detroit 5/9/75, Milwaukee 5/10/75, St Louis 5/11/75 - excellent soundboards
Black Sabbath - Reading Festival 1983 - Reading, England 8/27/83 plus Paris 9/30/83 - excellent FM broadcasts featuring Ian Gillian
Black Sabbath - Walpurgis + The Manor Tapes - John Peel Session 4/26/70 (excellent FM broadcast) plus Born Again demos
Blue Oyster Cult - NYC 1981 (2CD) - Bond's Casino, NYC 6/16/81 - excellent soundboard
Bon Jovi - Destination London - The Forum 6/12/97 plus Wembley Stadium 8/16/97 - excellent FM broadcasts
Dave Dee, Dozy, Beaky, Mick & Tich - BBC Sessions (2CD) - excellent FM broadcasts
Deep Purple - In The Absence Of Pink (2CD) - Knebworth UK 6/22/85 - excellent FM broadcast
Deep Purple - Lost Milan Tape (2CD) - Milan, Italy 9/26/93 - excellent soundboard
Deep Purple - Purple Blood Runs Deep (2CD) - Hamburg, Germany 2/17/91 complete - excellent soundboard
Deep Purple - Slaves & Masters Tour 1991 (2CD) - Sao Paulo, Brazil 8/21/91 complete - excellent soundboard
Deep Purple - Western Springs (2CD) - Auckland NZ 12/2/84 - excellent audience recording
Grateful Dead - Soldier Field (2CD) - Chicago 7/9/95 (Jerry's last show) - excellent soundboard
Grateful Dead & Janis - Turn On Their Lovelights - Fillmore West 6/7/69 - excellent soundboard
Jimi Hendrix - The Blues Project Outtakes - unreleased versions 1968-70
Jimi Hendrix - The Bruce McLaughlin Winter Jam (2CD) - LA 10/17/68 with Jack Bruce, NYC 3/25/69 with John McLaughlin & NYC 5/7/69 - excellent studio recordings
Jimi Hendrix - The Capricorn Tape - Blues outtakes
Led Zeppelin - Mystery Train - San Diego 6/19/77 - excellent audience recording
Led Zeppelin - No Audio Fatigue (3CD) - Uniondale, NY 2/13/75 - excellent soundboard
Led Zeppelin - The Nobs! (2CD) - Copenhagen 2/28/70 - very good audience recording
Led Zeppelin - One More Daze - Hampton, VA 9/9/71 - very good soundboard
Paul McCartney - Drivin' In The Cleveland Rain (2CD) - Cleveland, OH 4/29/02 - excellent audience recording
Paul McCartney - Flaming Pies And Leftovers - Flaming Pie and Off The Ground outtakes
Paul McCartney - Home Demos - Scotland farm 1977 with Linda and Denny Laine
Paul McCartney - Kampuchea Wings Farewell (2CD) - Wings' last show at the Hammersmith Odeon in London 12/29/79 (excellent soundboard) plus demos and rehearsals of Rockestra (studio) and London 12/29/79 complete concert (very good audience recording)
Metallica - No Life 'Til Power - No Life 'Til Leather (7) + Power Metal (3) demos
Nine Inch Nails - Crossed Nails - Seattle 4/20/94 complete show - excellent soundboard
Nine Inch Nails - Demos & Remixes - 1988 demos + promotional mixes
Nine Inch Nails - Homeboy Renzor - Dayton OH 12/29/94 - excellent FM broadcast
Nine Inch Nails - Purest Feeling - Pretty Hate Machine demos - Cleveland OH 11/88
Nirvana - All Acoustically - MTV Unplugged 11/18/93 + Pier 48, Seattle 12/13/93 - excellent soundboards
Nirvana - Firework Night - Astoria Theatre, London, UK 11/5/91 - excellent audience recording
Nirvana - Sydney - Sydney, Australia 2/6/92 - excellent soundboard
Ted Nugent - Nugent Nuggets - Los Angeles Sports Arena 5/12/81 - excellent FM broadcast
Tom Petty - The Fillmore 20 (3CD) - San Francisco 2/7/97 - excellent FM broadcasts
Tom Petty - In Paradise - Boston 7/16/78 - excellent FM broadcast
Tom Petty - Irving Plaza (2CD) - NYC 4/12/99 complete - excellent soundboard
Pink Floyd - A Saucerful Of Secrets Mono - complete album plus singles
Pink Floyd - Signs Of Life (2CD) - Atlanta, GA 11/3-5/87 - excellent soundboard
Pink Floyd - A Total Zabriskie Point Of View (2CD) - the complete collection of outtakes and alternates
Poco - Paramount Theater (2CD) - Seattle WA 6/1/74 - excellent soundboard
Prince - First Avenue - Minneapolis 3/21/87 - excellent soundboard
Prince - Paisley Park Jam - Minneapolis 2/13/94 - excellent soundboard
Prince - Sometimes It Snows In April - The Metro, Boston 4/3/86 rehearsal - excellent soundboard
Rolling Stones - Olympia '65 - Paris 4/18/65 plus London 3/1/65 & 8/20/65 - excellent FM broadcasts
Rolling Stones - Order In The Court - London 5/22/76 complete - excellent soundboard
Rolling Stones - At The Palais Royale 2002 - Toronto 8/16/02 - excellent soundboard
Rolling Stones - Paris 98 (2CD) - Stade de France 7/25/98 - excellent soundboard
Rolling Stones - Raleigh 2015 (2CD) - Raleigh, NC 7/1/15 - excellent soundboard
Frank Sinatra (+ Dean & Sammy) - Indian Summer At The Sands - Las Vegas 9/6/63 - excellent soundboard
Frank Sinatra - Perfectly Frank - compilation of live radio broadcasts from the 1950's
Steely Dan - Let's Play Two (2CD) - Aja & The Royal Scam complete - Boston 7/22/09 - excellent soundboard
Steely Dan - Live At The Rainbow - London 5/20/74 - excellent soundboard
The Ventures - Country Club - Reseda CA 5/29/81 - excellent soundboard
Neil Young (with Booker T & MG's) - Rushmore '93 (2CD) - Rushmore SD 1993 - very good audience recording

RARITIES ON DVD

AC/DC - Monsters Of Rock - Donington, UK 8/13/84 - proshot
The Babys - TV Compilation - LA Forum 4/1/79, TV appearances and promo videos - all pro-shot
Heart - Capitol Centre - Largo MD 10/15/78 - pro-shot
Metallica - Lollapalooza Brasil - Sao Paulo 3/25/17 complete - pro-shot
Monkees - Music Videos (2DVD) - 90 songs on two DVD's! - pro-shot
Ronnie Montrose - Ultimate Compilation - pro-shot 1972-2011
Van Morrison - LSO St. Luke's - London 2/10/08 - excellent TV broadcast
Mountain - The DVD Anthology - TV clips 1969-98
Rick Nelson & The Stone Canyon Band - Easy To Be Free - unaired 1973 TV special
Ozzy Osbourne - Tower Theater - Upper Darby, PA 6/4/89 - pro-shot
Tom Petty & The Heartbreakers - Chicago 2017 (2DVD) - Wrigley Field 6/29/17 - excellent audience recording
Pink Floyd - Let's Roll Another One (2DVD) - pro-shot TV & film clips 1966-71
Pink Floyd - Visions - Fillmore West 4/29/70 plus bonus clips - all pro-sho
Gene Pitney - Forever Hits (2DVD) - compilation 1963-89 - pro-shot TV and film clips
Robert Plant - Live In Newcastle (2CD) - Newcastle, Australia 2/8/84 - excellent soundboard
Poco - C'mon To Erie - Gannon College, Erie PA 9/25/71 - excellent soundboard
Poco - Paramount Theater (2CD) - Seattle WA 6/1/74 - excellent soundboard
Police - Happy Birthday Sting! - Long Island, NY 10/2/79 - excellent FM broadcast
Elvis Presley - In Concert - Omaha, NE 6/19/77 complete plus Rapid City, IA 6/21/77 complete - very good pro-shot recordings
Elvis Presley - On Tour Outtakes (2DVD) - OOP concert film unused clips - pro-shot
Elvis Presley - A Prince From Another Planet - MSG, NYC 6/10/72 both shows - Super-8 audience with soundboard
Prince And The Revolution - Syracuse - Syracuse, NY 3/30/85 - pro-shot
Suzi Quatro - Live In Japan . . . And Elsewhere (2DVD) - Japan 1975, Praha 1979, Polonia 1980, East Germany 1979 - pro-shot film
Queen - Pavillion de Paris - Paris, France 3/1/79 - pro-shot
Quicksilver Messenger Service - Winterland 1975 - San Francisco 12/28/75 - B&W pro-shot
Lou Reed - Ghost Stories - Paris, France 5/25/74 + 1/29/72 + Barcelona, Spain 12/10/84 - all pro-shot
Randy Rhodes - Six String God - Blizzard Of Ozz and Quiet Riot performances 1978-81 - pro-shot
Rolling Stones - Complete Ed Sullivan Show - all six appearances 1964-67 plus rehearsals and NME 1967
Rolling Stones - Live In Germany 1973 - Cologne 9/4/73 plus German & UK TV specials - TV broadcasts plus audience recording
Linda Ronstadt - London 1976 - New Victoria Theatre 11/13/76 - pro-shot
Linda Ronstadt - Long, Long Time Ago (2DVD) - rare TV performan
Linda Ronstadt - Mad Love Tour (DUAL) - Hollywood, CA 4/24/80 (TV broadcast) plus promo videos 1982-83
Uli Jon Roth - Spirit Of Hendrix - Koln, Germany 4/25/91 - pro-shot - 24 Hendrix songs
Steely Dan - Sugartooth - Charlotte NC 8/12/06 - Steelyard "Sugartooth" McDan tour with Michael McDonald - pro-shot
Steve Winwood - Live Junction - Rockpalast, Loreley Festival, Germany 6/22/97 - TV broadcast
ZZ Top - Wanted: Live In New Jersey - Camden NJ 5/21/03 - pro-shot
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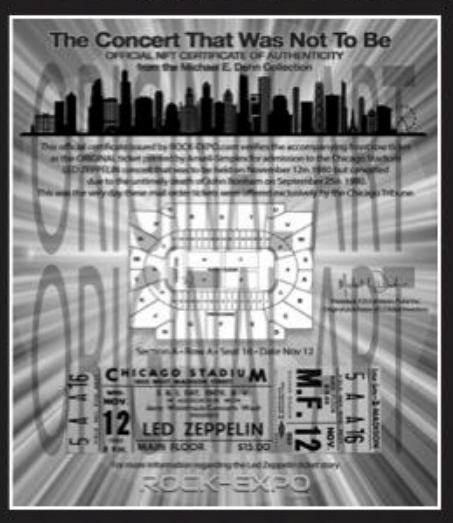

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COLLECTOR RESOURCES

[LEPPARD | FROM PAGE 45]

goes back into his kind of Andy Summers sort of jangle mood. And that gives me scope for melody. A lot of the songs that we do are based around four chords, not three, which actually opens the melody up to more than an extra 25 percent, really. But it gives you loads of scope and it was easy to work.

GM: *Now one last question. You've mentioned the Stones several times. The Stones are on their 60th anniversary. Now you're coming upon your 50th anniversary.*
JE: Forty-five this year. Give us a break, man. That's years away. (laughs)

GM: *Soon. Five years go by fast.*
JE: Yeah. It will go pretty quick.

GM: *Can you see yourself with the Stones, being at this for 60 years?*
JE: Right now — and you're not the first person to mention this — yes, I can. Because I stopped saying, "No, don't be so silly," about 1993. You got to remember that when we formed, The Beatles had only been split seven years. Zeppelin was still together. The Who was still the original four piece. Sweet was still going, you know. I mean, Slade was still going. Bolan had only been dead a year. Bowie was just coming out of his Berlin period. It was a totally different world. And all these artists that we were growing up with were just starting to disintegrate or split except for the Stones and The Who, but Bolan was dead. Bowie was no longer Ziggy. Sweet were about to implode. Punk had taken over. It was a different world.

We weren't thinking about it, we never sat down and discussed it, but when you get together as a band, the mentality, psychologically back then, was five to 10 years, because there was no 40-year-old band, right? There was no band in 1977 that formed in 1937. That's ridiculous. You know, that's before the war broke out. There was the old crooner. But Frank Sinatra can't split up. You know what I mean? Dean Martin or Sammy Davis Jr. The three of them can split, but individually they can go on for as long as they're alive. But with bands, it's a different kettle of fish, you know? So it was 1993 when we played Don Valley Stadium in Sheffield, our hometown, and we were almost 15 years to the day since we formed, we did this gig in front of 45,000 people in our hometown, all our parents and friends in the stands, beautiful summer's day, people we went to school with in the audience and walking out there and that life-flashing-before-your-eyes-before-you-die moment, it was a career flashing before my eyes, before I went, wow, I think we can do this for as long as we want to do this.

Irrelevant to the fact that grunge was just around in the corner and age is just something everybody deals with. Bits keep falling off, but you keep sticking 'em back on and you march onto the next project, you know, retaining a sense of humor. (laughs) But I think in '93, I started thinking we could do this for as long as I want. And now you ask me that question, I would say, God willing with good health and enthusiasm — if we've still got the enthusiasm that we've got now and wouldn't dissipate so much over the next five or 10 years — we can do this for as long as we're capable. If we want to, oh yeah, we could do it. The Stones aren't made out of gold; they're human beings that we've put on a pedestal, and rightfully so. But at the end of the day, they sh*t, shave and shampoo just like everybody else. Yeah. And it could be us, it could be Duran Duran, it could be Depeche Mode, Iron Maiden, U2, you know, and there's the in-betweens, Aerosmith and AC/DC that are maybe nine, 10 years older than us. Whereas the Stones and (Paul) McCartney are 20 years older than us. It's an exciting journey because it's like nobody wants to know their death date, and you couldn't live your life normally knowing the day you were gonna die — it has to be open-ended. And so I think the same thing about our career. I say, if we are still enjoying it and can do what we've just done now in five, 10, 15 years time, why not? Ian Hunter is 82! And he's recording new material, recording new material *right now*.

GM: *Thanks so much and all the best with the new album, Joe.*
JE: By the way, just as a quick one: It's a COVID-free album you'll have noticed, too. We didn't want people to put this on, hopefully, in '25,' 26, '27 and go, "It's dated." It isn't all these references to needles and vaccines and lockdowns and isolation. No, this is the antidote to that. This is the cure, not the virus.

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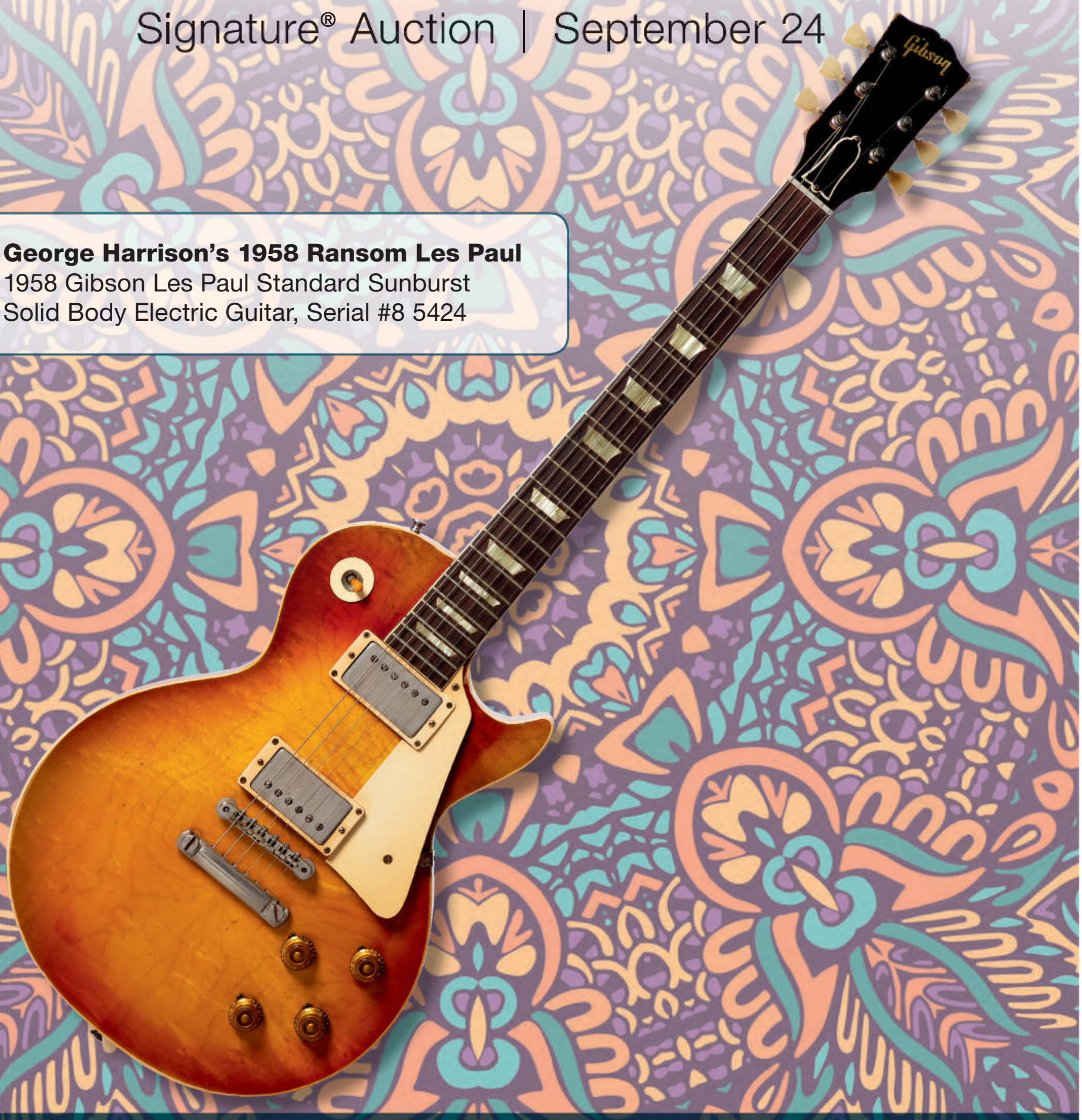

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